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PREFACE.

In issuing "The Modern Wizard" of which the present volume is a sequel, I somewhat underrated the space I had allowed for the description of such modern tricks that do not require a great deal of apparatus and therefore was obliged to omit a number of them, a description of which will be found in the following pages together with a number of new tricks that have come out since the publication of the first work. 28

Not wishing to be accused of plagiarism, I take pleasure in stating that for the idea of several tricks described in "Latter Day Tricks" I am indebted to those excellent German periodicals "Der Zauber Spiegel" and "Die Zauber Welt" and take this opportunity of publicly thanking the editors of these papers for their courtesy in allowing me to select such material from their periodicals as I deemed suitable for my readers.

Sincerely hoping that "Latter Day Tricks" will meet with as favorable a reception as its predecessor I remain

Respectfully,

CHICAGO, ILL.

A. ROTERBERG.

LATTER DAY TRICKS.

ROBINSONS FLYING HANDKERCHIEFS.

The author takes pleasure to open the present volume with a description of this excellent trick. Those of his readers, who are advanced in the art of magic, will readily recognise the beauty of the experiment and no doubt add it to their repertory. A great deal of practice ought however be devoted to it, in order to successfully produce the numerous brilliant and deceptive effects according to the directions of the inventor of the trick.

A red and a green silk handkerchief are wrapped in separate papers, each being given to a spectator to hold. The persons being requested to open their parcels a few moments later, find that the handkerchiefs have changed places

There are two methods by which this result may be attained. The first method depends upon sleight of hand, pure and simple, while in the second and easier method a ruse is employed, which is already familiar to those of my readers who have read "The Modern Wizard." Each sheet of paper, that is used to wrap one of the handkerchiefs in, really consists of two layers, between which is

placed a smaller silk handkerchief, which is ironed out smooth previous to its introduction between the double paper, the edges of which are then neatly glued and trimmed off smooth. One of the double papers contains a red handkerchief, while the other one contains a green one, both papers being marked so as to enable the conjurer to distinguish one from the other; the red silk handkerchief is wrapped in the double paper containing the small green handkerchief and the green handkerchief is enveloped in the remaining paper.

After this has been done the performer can easily manipulate the papers in such a manner as to confuse the spectators in regard to their contents. Taking the parcel containing the red handkerchief, he tears the paper open a trifle, allowing the spectators to see the exposed part of the green one, thus apparently proving that the parcel that he holds is the one containing the green handkerchief. In the same way he shows that the other parcel seems to contain the red handkerchief. The parcels are given to be held and their contents, upon the performers command, change places with the greatest of ease.

In the pure sleight of hand method, the performer wraps up the red handkerchief and gives it to someone to hold, in reality handing him an empty paper, which he has meanwhile substituted for the one containing the red handkerchief, the latter parcel being still kept concealed in the hand. He next wraps up the green handkerchief and adroitly exchanges this for the palmed par-

cel. The first person is supposed to have the red handkerchief and the second person the green one, whereas the first person has the empty paper, while the other one has the red handkerchief. The performer now drops the paper containing the green handkerchief into the tail pocket or profonde of his coat from where he can obtain it again with comparative ease. With the right hand he next secretly obtains possession of a duplicate red handkerchief, which was vested and rolled into as small a compass as possible, being kept in that shape by means of a weak thread tied around it. To more effectually conceal the presence of this red handkerchief in the right hand, the wand is held in the latter. The performer next remarks to the person apparently holding the red handkerchief, "Now sir, I am going to invisibly take the handkerchief out of the parcel that you are holding. All that I have to do is to touch the paper with the wand (does so) and here it is, on the tip of the wand." He produces the handkerchief from the tip of the wand by holding the latter at the bottom with the left hand, then running the right hand along it to the top, breaking the thread during the upward movement, so when the hand reaches the top of the wand, the handkerchief will immediately expand.

Continuing his patter, the performer requests the gentleman to open his parcel, to convince himself that the red handkerchief has really left it. The person does so and of course finds the paper empty. While the attention of the audience is centered on the spectator,

the performer utilizes this opportunity by secretly procuring a green silk handkerchief, keeping it palmed and stating his intention to again wrap the red handkerchief in the paper, starting to do so, but suddenly changes his mind and places the red handkerchief over his shoulder. He then apparently rolls up the paper only and gives this to the gentleman to hold, but in performing the operation he secretly introduces the palmed handkerchief into the empty paper.

Palming another green handkerchief, the conjurer goes to the second person and by the process already described, extracts the green handkerchief from the parcel held by this gentleman. The green handkerchief thus produced is made to disappear by rolling it up and making the pass, then commanding it to travel into the empty paper held by the first spectator. Both papers are opened and the change is seen to have taken place.

As the papers are opened, the performer gets rid of the palmed, green handkerchief and palms in its stead the vested paper containing the green handkerchief which was placed there during the first part of the trick. He then remarks that for the benefit of those who did not discover how the trick was done, he will repeat the experiment. Wrapping up the red handkerchief he adds the palmed parcel to this squeezing both quite tightly, so that they will stay together and have the size and appearance as if they contained the one handkerchief only. This parcel is then given to the first spectator to hold. The conjurer then wraps the green handkerchief

in the remaining paper, makes the pass with the parcel palming it in the right hand and pretends to place this parcel into the gentleman's outside upper coat pocket with the left hand. With the right hand he at the same time seizes the lapel of the gentleman's coat, the thumb being outside and the fingers containing the parcel being inside of the lapel, directly behind the pocket. The gentleman is now requested to convince himself by feeling, that the parcel is really in the pocket. He does so and feeling, as suggested to him by the performer, from the outside without actually placing his hand into the pocket, feels the parcel held behind the coat by the performer and does not hesitate to testify to the presence of the parcel in his pocket. The performer now commands the parcel to leave the spectator's pocket and to join the one held by the other gentleman, who upon investigation discovers the two parcels in his hand, while the other spectator finds his pocket to be empty.

THE IMPROVED SOUP PLATE AND HANDKERCHIEF TRICK.

The performer introduces an ordinary soup plate, which he shows freely from both sides and then turns it upside down on the table. He then takes a silk handkerchief between his hands and causes it to gradually become smaller and smaller, finally opening both hands and showing them to be entirely empty. Turning up the plate or asking a spectator to do so, the missing handkerchief is found underneath.

The ordinary method of performing the trick by having a duplicate handkerchief already concealed under the fingers holding the plate and introducing it under the latter when inverting it, is no doubt familiar to most of my readers and will therefore not be described.

FIRST METHOD.

A newer and better way is to have the folded duplicate handkerchief concealed in a small clip, fastened on the rear edge of the table top. In inverting the plate on the table, the performer secretly removes the handkerchief from the clip and introduces it under the plate in the following manner. The plate is held by the rim with the thumb and fingers in such a way that the thumb is kept on the back of the plate, while the first finger is underneath, the remaining fingers being unoccupied. Holding the plate thus, the conjurer shows it repeatedly from both sides and finally knocks on the table with it, to demonstrate that the plate is a real one. In doing so, he quickly seizes the handkerchief, concealed in the clip, with the disengaged fingers and deftly introduces it under the plate. The trick is now practically done, as all that remains is to disappear another second handkerchief, which the conjurer can do in various ways, as for instance by means of the Hand Box, Vanishing Pull, Thread Pull etc.

SECOND METHOD.

For this a false bottom is required, fitting into the plate, and made out of strong white cardboard, the upper side of which is covered with white glazed paper. Previous

to the trick, a handkerchief is placed on the soup plate, which is a white china one and is then covered by the false bottom, the edge of which is beveled to ensure a proper fit of the bottom in the plate, which if properly prepared, may be freely shown from both sides, the presence of the false bottom being practically impossible to detect. To prevent the bottom from falling out while the plate is shown, the performer holds it in place with his fingers. In inverting the plate on the table, the bottom drops down and the hidden handkerchief is liberated, being afterwards discovered under the plate.

Some performers have the lower side and edge of the cardboard disc lined with newspaper and during the trick, invert the plate on a newspaper spread on the table, The lined bottom being on the newspaper is therefore not discernable. A still better way is to have the lower side and edges of the false bottom the same color as the table top, which plan makes the use of the false bottom still more difficult to detect.

THIRD METHOD.

In this case, the newspaper on which the plate is placed during the trick is a prepared one, Part of the column line of a newspaper, (which during the trick is folded in four) is neatly cut and a small pocket of newspaper is inserted here, in which is placed a thin silk handkerchief. The paper lies already folded on the table, the prepared side being innermost. The conjurer picks it up this way, shows it carelessly from both sides, and opens it out, be-

ing careful to keep the side containing the pocket towards himself, then folding it up again, this time managing to have the prepared side outwards. The paper is then placed, prepared side downwards, on the seat of an ordinary chair and the plate, after being shown, is placed upside down upon it. With a conjurer's inconsistency, the performer changes his mind and decides to place plate and paper under the chair, as someone might imagine that the chair had something to do with the trick. With the left hand he picks up plate and paper together, at the same time inserting the fingers of the right hand into the pocket of the lower side of the newspaper, with the same hand drawing the plate off the paper. By means of this undetectable sleight, he has introduced the handkerchief under the plate, which is now placed on the open paper and the trick proceeds as described.

FOURTH METHOD.

This method is a variation of the last one, the prepared newspapers being again employed. The paper is shown, folded up etc. and the plate placed upside down upon it, so that the rear side of the rim is even with the slit column, out of which a short black thread protrudes, which is fastened to one corner or to the center of the handkerchief concealed in the hidden pocket. After the second handkerchief has been vanished, the performer seizes thread and rim of the plate together and quickly turns the plate over, by which process the handkerchief is drawn out of the pocket and is seen lying in the plate.

THE FOUR SOUP PLATES AND HANDKERCHIEFS.

An excellent trick, which although not entirely new, still is very little known, is the following. On each of two side tables the performer has two plates. On one of them he places a silk handkerchief and then turns the second plate upside down upon it. The empty plate on the opposite right table is then covered in a similar manner with the remaining plate. A change is now commanded to take place and upon lifting off the upper plate on the left table, the handkerchief is seen to have vanished, both plates being empty, while upon taking apart the remaining plates, the missing handkerchief is found in the lower one.

By means of two black threads, adroitly manipulated by the performer's assistant, this charming effect is produced, I will first explain the vanishing of one of the handkerchiefs, of which two are employed as my reader will have surmised. On the servante of the left table lies a thread, to the end of which is fastened a black pin bent into the shape of a hook, the thread is then led from here to the inside of the bottom of the table, where a hole is bored through which the thread passes to the floor. A staple is driven in the latter, through which the thread is passed and then led to the assistant behind the screen or wing.

While exhibiting the handkerchief, the performer picks up the black pin and secretly hooks it into the center of the handkerchief, which he now places on the lower soup plate, and taking the second plate, inverts it on

the first one. While the two plates are still about half an inch apart from each other, the assistant gives a quick pull to the thread, by which process the handkerchief is drawn out from between the two plates with lightning like rapidity and flies into the body of the table. This disappearance is so quick and indiscernible, that the author in performing the trick even made so bold as to allow a spectator to stand in front of the table and to place the second plate on the lower one, without him detecting the *modus operandi*.

The appearance of the other handkerchief between the plates on the right table is worked on a somewhat similar principle. From where the assistant is stationed, is led along the floor another thread, which passes through a staple in the floor, through the bottom and top of the table and then through a small hole drilled through the center of the bottom of the lower soup plate, To this end of the thread is fastened the handkerchief by its center, the thread being drawn out sufficiently to allow of placing the handkerchief on the servante of the table. In covering the lower plate, a quick pull on the thread by the assistant, causes the handkerchief to be drawn from the servante between the two plates. As in the vanishing of the handkerchief, the assistant does not manipulate the thread until the two plates are nearly together.

As the handkerchief, which has appeared by this means, cannot be removed from the plate, unless the performer breaks or cuts the thread, it will be as well to use

a double thread, passed through the handkerchief and consisting of one thread only, being free from knots. Both ends of this thread are in possession of the assistant, who after pulling the handkerchief between the plates, simply drops one of the ends of the thread and draws in the thread by means of pulling on the other end, By this process the thread is pulled entirely out of the handkerchief.

THE HANDKERCHIEF COLORING TRICK.

Readers of "The Modern Wizard" will remember the trick of passing three white handkerchiefs successively through a paper tube, and thereby causing them to become red, orange and blue.

The simple trick that I am about to describe will serve admirably as an introduction to the former, more pretentious trick.

The conjurer shows three handkerchiefs, two white ones and a blue one which, if he desires, he may produce by magical means. Out of a small sheet of white paper he then forms a cylinder and proceeds to push the first white handkerchief into the lower end of the latter. Under cover of the white handkerchief he has picked up a fourth, blue handkerchief at the same time and secretly introduces this into the cylinder previous to the white one. The act of pushing the white handkerchief into the cylinder, forces the blue one out at the upper end of the latter, the color of the white handkerchief being apparently changed

during the transit. Placing down the blue handkerchief, the performer takes the other one of the same color and inserts it in the cylinder, causing it to become white by apparently pushing it through. The white handkerchief is then inserted and becomes blue. In pushing this, the last handkerchief through, the performer follows it up with his hand, gaining possession of and palming the white handkerchief in this act. The paper tube hereby becomes unrolled and is allowed to drop on the floor. The conjurer, who now has two blue and one white handkerchief, then proceeds with the rest of the trick as described in *The Modern Wizard*.

HANDKERCHIEF PRODUCTIONS,
CONTINUED FROM "THE MODERN WIZARD."

TWELFTH METHOD.

The plan used in this form of the ever popular handkerchief producing trick, is a very simple one and is especially suitable for the successive production of handkerchiefs of one color, as for instance the three white handkerchiefs used in "*The New Changing Handkerchiefs*."

For this purpose the conjurer places one white handkerchief in his left sleeve and the other one in his right sleeve, in a manner as to allow one corner of each handkerchief to lie near the cuff, where it is not noticed, but from where it may be obtained with comparative ease.

After having produced a third white handkerchief in

any manner he fancies, the performer holding it by one corner with the tips of the fingers of the right hand, draws it several times from below through the partly closed left hand, the movement being a very natural one. After having done this, say twice, at the third time he seizes the protruding corner of the handkerchief concealed in the left sleeve and draws it out of its hiding place, passing it through the left hand with the other white handkerchief. Holding the two handkerchiefs, which to the audience appear to be one only, by their opposite corners, he breathes on them and allowing them to separate, shows one handkerchief in each hand.

Holding the two handkerchiefs side by side in the left hand, the performer draws them once or twice through the right hand and by using the process already described, produces the third handkerchief. Those of my readers who wish to try the experiment, will find it simple and easy of execution as well as perfect in deception.

The open spaces of the vest between the buttons may be utilized in a similar manner, except that here no corner of the handkerchief is allowed to protrude, a short black or white thread (according to whether a black or white vest is worn) with a knot at one end, its other end being fastened to a corner of the handkerchief, being employed instead,

THIRTEENTH METHOD.

This method which is very little known, has the same advantage as the last trick, that also no apparatus is re-

quired. A thin silk handkerchief is wound around the lower end of the wand, the outward corner of the handkerchief then being tucked into one of the folds to prevent the handkerchief from prematurely unrolling. The end of the wand is held in the left hand, while its other end taps the right hand, showing the latter from both sides and thus indicating that it is empty. The next, most difficult part of the trick is now at hand, for the wand has to be transferred from the left to the right hand without the spectators getting a glimpse of the handkerchief rolled around its end, but even this difficulty can be overcome with a little practice. The wand is then pointed at the extended left hand, which is also exhibited from either side, and which then seizes the wand and points it at the right hand which is closed and in which the handkerchief remained, the performer then allowing it to gradually appear.

FOURTEENTH METHOD.

The requirements for this trick are an ordinary, deep soup plate and two metal receptacles which are japanned white and are open on their rear side only. Their shape conforms to that of the soup plate, under the rear of the rim of which these two receptacles, each of which contains two silk handkerchiefs, are attached by means of adhesive wax. From where the spectators are seated, it is impossible to see these holders, for which the well known, small hand box may also be substituted.

After having produced a handkerchief, the perform-

er lays it on the plate, which he has previously taken up and shown empty, also casually indicating that there is nothing concealed in his hands. Picking up the handkerchief, the performer carries away one of the holders under cover of it, then placing the hands together and moving them slowly up and down, works the handkerchiefs gradually out of the holder, allowing them to mingle with the one in his hand. In placing them on the plate, the holder, which is hidden underneath, is dropped on the servante and the same process is repeated with the next holder.

FIFTEENTH METHOD.

This method resembles the preceeding one, an improved arrangement being however resorted to, which dispenses with the holders altogether, two rubber bands, which are stretched over the two parcels of handkerchiefs, being used instead. By means of a tolerably large pellet of wax, each parcel is stuck to the rear part of the lower side of the soup plate used. Otherwise the method of producing the handkerchiefs does not differ from the one used in the last trick, the only difference being that there are no holders to dispose of, the rubber bands being simply allowed to drop on the floor. By having only one parcel (consisting of two very thin handkerchiefs, tightly rolled) attached to the lower side of the plate, a very neat method of production may be introduced, by using the plan employed for the production of paper shavings as described elsewhere in this book.

Vide third method of "The Chameleon Paper Shavings."

SIXTEENTH METHOD.

The novel device, that I am about to explain, will answer equally as well for the vanishing of a handkerchief as for its production. The advantage of the apparatus employed, consists of the fact that the performer has it always ready for use at any part of the programme, without being encumbered by it to any extent. This new style of pull will recommend itself to my readers, for the reason that the method of obtaining and getting rid of it, is practically undetectable.

To the lower pointed end of a receptacle of a shape somewhat similar to the "Buatier Pull" is fastened a short thread of strong flesh colored silk, to the lower end of which is then knotted a stout elastic cord on the end of which is made a sliding loop. To the upper open end of the pull is fastened a long loop of flesh colored silk. To prepare the apparatus for use, the sliding loop of the elastic is drawn tight over the front button on the right side of the trousers, the flesh colored loop fastened to the upper end of the pull is then seized, carried over the back of the vest and led down and out of the left coat sleeve, where the flesh colored loop is hooked over the third finger of the left hand, on which finger a ring is worn. The pull proper which contains a handkerchief, is thus brought to lie in the left coat sleeve between the elbow and the wrist. To produce the handkerchief, the right hand is first shown empty from both sides, also the

inside of the left hand and then its back which is kept turned towards the spectators. While this is being done, the conjurer inserts the middle finger of the right hand into the loop on the left hand, lifting the loop a trifle and carrying the right hand forward, by which method the pull is drawn out of the left sleeve into the left hand. Both hands are now placed together, the handkerchief is produced, whereupon the right hand releases the loop causing the pull to recede within the sleeve.

As the vanishing of the handkerchief depends upon the same principle it will not be necessary to devote any space to its description. By using a hollow egg instead of the pull proper, a handkerchief may be apparently changed into an egg etc, in fact the ingenuity of my readers will no doubt suggest to them other uses for this inexpensive and novel arrangement.

THE CHAMELEON HANDKERCHIEFS.

After showing both hands entirely empty, the artist takes a green silk handkerchief, folding it into a small parcel, when in a second the green handkerchief becomes a red one, which may be freely examined.

This trick depends upon the use of a novel pull, containing a red handkerchief, which has the same shape as the "Buatier Pull," being however made of green silk instead of metal. The pull, which in its normal state lies near the right arm hole of the vest, has an elastic fastened to its pointed end and is attached to the person in the usual manner.

The conjurer after tucking back his sleeves and showing both hands empty, takes the green handkerchief, folding it into a small parcel, giving the latter as near as possible the shape and appearance of the pull, for which the folded handkerchief is now neatly substituted. The spectators still believe they see the green handkerchief and the performer, placing his hands together with the pull between them, simply works the red handkerchief out of its hiding place, meanwhile allowing the pull to fly back under the coat to its former place.

By next employing a red pull, which contains a handkerchief of still another color, the performer can change the last red handkerchief into another color, by exchanging the folded red handkerchief for the second pull and working out the handkerchief in the same manner. In fact several different colored pulls containing handkerchiefs of other colors may be used, thereby permitting the conjurer to change a handkerchief several times into any color desired by the spectators. For the successful performance of this trick, the performer must however be able to use his chances properly and to a certain extent force upon the spectators the color of the next handkerchief. As it generally happens, when the spectators are requested to call out a color, several persons will respond, one will exclaim "black" another "blue" etc. The conjurer simply accepts such colors that correspond with the color of his pulls and their contents and proceeds accordingly.

THE NEW GORDIAN KNOTS.

Six or more silk handkerchiefs of different colors are handed to the company with the request to tie the handkerchiefs together IN ANY MANNER THEY DESIRE, the only condition being that the handkerchiefs shall form a long chain. To make the feat still more difficult the spectators, if they desire, can sew through the various knots making them practically impossible to open.

The handkerchiefs are then handed to the performer, who placing them on an ordinary chair and waving his wand over them, in a few moments causes all the handkerchiefs to become instantly separated.

The secret of this very mysterious and novel trick, the effect of which surpasses the pretty and justly popular "Vanishing Knots" is a simple one, depending merely upon an adroit substitution made on the performer's way to the stage, of the handkerchiefs tied by the audience for another set of exactly similar appearance tied together previous to the performance. This change, like many other similar changes is made under the coat, and requires no further explanation. The substituted handkerchiefs are fastened together by the well known slip knots, which can be opened easily, while the performer places the handkerchiefs, one after the other, upon the seat of the chair. Those of my readers who are capable of performing "The Vanishing Knots" as fully explained by Mr. Edwin Sachs in his excellent work "Sleight of Hand" will have no difficulty in mastering this perhaps still more effective feat.

SECOND METHOD.

After the handkerchiefs are tied together by the audience in the same manner as in the last trick, they are dropped into a hat held by the performer, who never touches the handkerchiefs, places the hat on the seat of the chair and by simply waving his wand over the hat, cause the handkerchiefs to become instantly separated.

Here also a substitution has taken place, this trick however depending upon the hat, which is a prepared one, containing a movable partition, which is constructed as follows; To the center of an oval shaped piece of card board of the same size as the inner side of the crown of the hat is hinged a half oval piece of card board, both being covered with the same material that the hat is lined with. This contrivance is placed in the hat, the oval card board being next to the crown, the half oval piece hinged to it, lies folded against one of the sides of the hat. Under it is hidden a set of separate handkerchiefs, similar in size and color to those tied together by the spectators.

The knotted handkerchiefs are collected in the hat as explained. The half oval partition is then folded against the other side of the hat and now covers the knotted handkerchiefs, exposing in their stead the separate ones. By holding the partition in place with one of the fingers of the hand holding the hat, the conjurer after waving his wand over the latter, simply turns it upside down and allows the separated handkerchiefs to drop out on the chair.

If instead of the performer's own hat a borrowed one is used, a way must be employed for loading in and subsequently disposing of the changing partition. Performing some other trick with the hat before introducing the present trick, will furnish an excuse to take the hat for an instant behind the scenes, ostensibly to brush it off, but in reality furnishing the opportunity to load the partitions and handkerchiefs into it, which may afterwards be dropped into a bag servante concealed behind the chair used during the trick.

THE VANISHING HANDKERCHIEF.

A very simple but neat manner of causing a small silk handkerchief to disappear is the following one. The performer rolls or rather folds the handkerchief into as small a compass as possible and secretly slips over it a small rubber band, which he had concealed in his hand. Fastened to the rubber band is a loop of hair or fine catgut, the loop being about two inches in diameter. The performer next secretly inserts the thumb or first finger of the right hand into the loop and under pretense of rubbing the handkerchief with the left hand, pushes it, under cover of this movement, over the back of the right hand where it hangs unperceived by the spectators. The hands can then be shown quite empty, the handkerchief having apparently disappeared in a mysterious way. Of course the back of the hand is not shown.

If the artist possesses sufficient skill, he can cause

the handkerchief to swing unseen from the back of the hand over to the inside of the latter and can thus casually show both sides of either hand empty, thus proving still more conclusively that the handkerchief is not in any way concealed about his hands.

THE THREE COLORED HANDKERCHIEFS.

The following trick although not of sufficient importance to be introduced as a separate trick, may however be effectively combined with other tricks in which several handkerchiefs of different colors are used. We will suppose that the magician has just produced or performed some trick with a red, a white and a blue handkerchief. A spectator is then requested to blindfold the performer and then to place the three handkerchiefs in the inside coat pocket of the performer, who now states that, although blindfolded, he will instantly produce any one of the three handkerchiefs from his pocket. The spectators name the color of handkerchief they desire him to produce whereupon the artist inserts his hand in his pocket and smilingly produces the chosen handkerchief, immediately repeating the process with the remaining ones.

The explanation of the trick is extremely simple. Under the performers vest, near the armholes, are previously placed three duplicate handkerchiefs, in a prearranged order. Instead of taking the desired handkerchief out of his pocket, the performer simply takes it out of his

vest. Of course more than three handkerchiefs can be used if desired, in fact it will be best to perform the feat with say half a dozen handkerchiefs of different colors.

THE NEW TORN AND RESTORED HANDKERCHIEF.

After having performed some trick with a borrowed handkerchief, the performer accidentally spreads it over his knee and is horrified to discover a large, plainly visible hole in its center. Upon being assured by the owner of the handkerchief, that said hole did not exist at the time the handkerchief was borrowed, the conjurer is compelled to resort to his potent art and with just a wave of his wand, causes the handkerchief to become whole again, immediately returning it to its owner who upon close scrutiny fails to find any trace of the hole which he and the company beheld there a moment ago.

This easily accomplished feat depends upon the use of a piece of thin metal cut into the shape of a hole and then covered with the same material that the performer's trousers consist of. By means of a fine hook, soldered to the back of the "fake" the latter is secretly attached to the center of the borrowed handkerchief, which is then spread over the knee as described and appears to contain a large hole. To repair the damage, the "fake" is secretly palmed off, the handkerchief is then given a tap with the wand and the trick is done.

HANDKERCHIEF AND ENVELOPE.

A marked envelope, which may be a borrowed one, is shown empty and after being sealed shut, by one of the spectators is handed to the performer, who first causes a silk handkerchief to disappear and after showing his hands to be perfectly empty, tears off the end of the marked envelope and extracts from it the previously vanished handkerchief.

As the vanishing of the handkerchief can take place in any manner the conjurer fancies, only the appearance of the handkerchief in the closed envelope remains to be explained. Previous to the performance, a duplicate handkerchief is folded in zigzag fashion and held together by a small rubber band slipped over it, to which is attached a small pellet of adhesive wax. The handkerchief thus prepared is placed on the servante or in the conjurer's pochette. While the envelope is still in the hands of the audience, the performer vanishes the first silk handkerchief and after having done this, secretly obtains possession of the folded, prepared handkerchief, which he adroitly attaches to the rear side of the envelope, which has in the meantime been handed to him. The performer can now show both hands empty, holding the envelope by the finger tips only, of course being careful not to expose its back with the attached handkerchief to the view of the spectators. Finally he tears off one end of the envelope, introduces the second, third and fourth fingers into it, while with the thumb and first finger he appar-

ently pulls the handkerchief out of the envelope, but really out of the rubber band on its back. The rubber band is then detached and allowed to drop on the floor, the conjurer being now at liberty to pass the envelope once more for inspection.

THE HANDKERCHIEF PRODUCED FROM A CARD.

A trick resembling the one just described, the production of a vanished handkerchief from a selected card.

For this the performer requires a small pear shaped box, which is flat on the top and bottom. By means of an opening situated at the pointed end of the box, a thin silk handkerchief is pushed into the latter, which is then vested. A card is selected and while it is being shown, the performer obtains possession of and palms the small flesh colored box, secretly placing it pointed end downwards, on the back of the selected card. The fingers of the disengaged hand then seize the corner of the handkerchief, which protrudes a trifle from the opening of the box and gradually pull the handkerchief out of its hiding place. The box is then disposed of and the card passed out for examination.

THE NEWEST BILLIARD BALL TRICK.

The principle upon which this trick I am about to describe, is based is somewhat similar to the one used in

the billard ball trick explained on page 10 of "The Modern Wizard" but the manner in which the trick is performed, makes it far superior to all other methods.

Three solid billard balls and a half shell, all of which are enamelled red, are used. Two of the solids balls and the half shell are concealed under the right side of the vest, while the third remaining ball is vested on the other side.

The performer commences the trick by showing the back and inside of the right hand, at the same time pulling up the right coat sleeve with the left hand, the latter hand is then shown empty, the right hand pulling up the left coat sleeve in the meantime. While during this last act the right hand is brought forward to do this, it passes the lower edge of the vest and quickly obtains and palms the ball vested on the left side. Both hands having thus been shown empty and the sleeves pulled up a trifle, the right hand reaches into the air and produces the billard ball that was palmed in it, immediatly transferring it to the left hand; The performer's left side having in the meantime been turned towards the audience, thus giving him the necessary opportunity to palm the half shell with his right hand, which is immediatly passed over the ball in the left hand, and leaves the half shell on the ball held in that hand. As one ball only is visible in both hands, no one pays any particular attention to the last sleight upon the successful execution of which the entire trick is based. The empty right hand now covers the ball in the left hand and under pretense of squeezing it, slips off

the shell and upon removal of the right hand, two balls i. e. one solid one and the half shell are seen in the left hand. While the attention of the spectators is drawn to this hand, the performer palms another solid ball and secretly slips it under the shell in the left hand. This movement if properly executed does not look suspicious, as one would surmise in reading the explanation, especially as after the sleight, the balls in the left hand still present the same appearance as before. To prove that the two visible balls are solid ones, the performer knocks them together, replacing them in the left hand, and squeezing them once more, under cover of the movement slipping off the half shell and a moment later showing three balls in the left hand. Meanwhile the conjurer has obtained and palmed the remaining vested ball and secretly slipped it under the half shell, being now at liberty to knock the three balls together, to prove they are solid ones. Replacing them in the left hand and passing the right with a downward movement over them, the performer allows the ball with the half shell to slip out from behind the latter and to drop into the palm of the passing right hand, which immediately vests the ball or drops it into the *profonde*. As the position of the balls in the left hand seemingly remains unaltered, no suspicion is created. Under cover of the right hand, the half shell is now slipped over one of the solid balls and upon separation of the hands only two balls are seen which are knocked together. Again the process is repeated, of passing the right hand over the balls and palming out the one covered

by the half shell, the palmed ball being instantly made away with and the two balls in the left hand are then reduced to one solid ball, which is allowed to drop on the floor, the shell remaining palmed. The dropping of the ball enables the performer to get rid of the shell and all that remains to be done is to vanish the remaining ball by means of the pass or dropping it into the *profonde* under pretense of tossing it into the air.

To make the trick still "stronger" as is called in conjurer's parlance, the shell may be palmed off every time the number of balls increases and decreases. The balls can then tossed out for examination at the various stages of the trick, thus proving to all intents and purposes, that the conjurer operates with solid unprepared balls only.

The author hopes, that this billard ball trick, which he has tried and tested thoroughly, will find favor in the eyes of his readers on account of the several vast advantages it possesses over other perhaps more expensive billard ball productions and vanishes.

THE FAIRY TUBE AND BALL.

As there are various, entirely different plans in use for accomplishing this trick, the author has decided to explain the principal ones only, at the same time leaving it to the reader, to select for his own use the method he likes best.

FIRST METHOD.

The requirements are a nickel plated tube of thin metal, of twelve inches in height and nearly two inches in diameter, a separate lid or cap to fit the top of the tube, a socket, turned out of wood for the lower end of the tube to fit in and two billiard balls, enamelled red, of sufficient size to just pass through the nickelled tube.

One of the billiard balls is kept concealed in the left hand while the other parts of the trick i. e. tube, cap, socket and second ball are given for examination. After receiving them back, the cap and socket are placed on the table and the performer now proceeds to repeatedly drop the billiard ball, with the right hand into the upper end of the tube, through which it passes and is caught with the same hand, coming out of the other end. This is repeated several times untill suddenly, when the ball has just been dropped into the tube, the performer by squeezing the lower end of the latter, retains the ball in the tube and drops in its stead the ball palmed in the left hand. This sleight is to be practiced diligently until it looks sufficiently deceptive. Still continuing to compress the lower end of the tube, the performer places it on the wooden socket and after the cap is placed on, gives the apparatus to someone to hold. The billiard ball is now vanished and commanded to pass into the tube, which upon being opened by the person holding it, is found to contain the ball.

SECOND METHOD.

In this version of the trick, a vast improvement on the last method is introduced. The lower end of the tube is bent into an elliptical shape; the balls used being just a shade smaller than the inside of the tube. It therefore follows that a ball dropped into its upper end would stick in the lower elliptically shaped end. Upon this fact the trick is based. One of the balls is kept palmed in the left hand, as in the last method, while the tube is seized with the same hand by its lower end, the fingers of this hand exercising sufficient pressure on the two widest points of the ellipse, causing it to become a circle, thus allowing the other ball to be dropped in repeatedly with the right hand and to pass freely through. At the proper moment, when the ball has just been dropped into the upper end of the tube, the performer relaxes the pressure of the left hand, whereby the lower end of the tube to resume its former shape, causing the ball to stick in the tube, the palmed ball being dropped instead. The tube, which may now be lifted at its upper end without fear of the ball dropping out, is now placed on the socket or, if preferred, the latter may be discarded altogether and the tube simply placed on the table. The visible ball is now caused to disappear and is found under the tube, it being however necessary to compress the lower end of the latter when lifting it, in order to release the ball.

A further effect may next be introduced by secretly dropping the previously vanished ball, which we will suppose has been palmed, into the tube, in which it sticks. The performer then, as if to illustrate what has occurred, places the lower end of the tube over the ball on the table, squeezing the tube while doing so. The tube now contains two balls, the upper one of which is next allowed to roll out of its upper end, while the other ball, i. e., the one that was just seen lying on the table, remains sticking in the tube. For the benefit of those that did not see how the trick was done, the conjurer offers to repeat the experiment by once more vanishing the visible ball and finding it under the tube.

To facilitate the finding of the proper points of the ellipse on which pressure is to be exercised, two small raised points, which are easily found by the finger tips, are made on the outside of the tube.

THIRD METHOD.

The inside of the tube used in this method contains four small projections, consisting of dabs of solder, which are situated in the middle of the tube. These projections are rubbed down smooth with fine emery cloth, allowing the tube thus prepared to stand a tolerably close inspection. Two balls are used, both of which are of the same diameter as the unrestricted parts of the tube, but when dropped into the latter, will be caught and prevented from passing through by the slight projections on the inside.

One of the balls, as usual, is concealed in the left hand, and after the tube has been inspected the artist secretly places its lower end over the left palmed ball. The remaining ball is then dropped into the upper end of the tube with the right hand, causing the ball to stick in the center. The last named hand then lifts the tube and shows the ball lying on the palm, it having apparently passed through.

Turning the tube upside down, which may be done without fear of the concealed ball dropping out, the performer seizes its lower end with the left hand, the tube being clear of the palm, and drops the visible ball once more into the upper end. The hidden ball is thereby forced out, the other ball remaining in the tube, which is now placed upside down on the table, the performer giving it a slight knock while placing it down, causing the ball to drop down inside of the tube. The remaining ball is now vanished and is subsequently discovered under the tube by a spectator, who has been requested to lift it.

If desired, a third ball, which is a shade smaller than the other two and which passes freely through the tube, may be employed. The ball found under the tube is adroitly exchanged for this one, permitting the performer to pass tube and ball for inspection. Anyone who desires can then pass the ball through the tube and remain still in the dark as to the true secret of the trick.

THE NEW GLASS VASE AND APPEARING BALLS.

The performer introduces a large goblet-shaped glass vase with cover, the same kind that is used for the display of candy in most confectionery stores. Over the vase is placed a borrowed handkerchief and its cover is then put on. Placing a number of parti colored balls in a box (drawer box) the performer causes them to disappear and appear in the glass vase.

The construction of the drawer box and the vanishing of the balls by this means being familiar to my advanced reader, I shall confine myself to the explanation of the appearance of the balls in the covered glass vase, which in itself is free from trickery.

Previous to the performance a quantity of spring balls are pressed together and tied crosswise with a strong, black thread. The thread is tied by one knot and a loop, which when opened causes the balls to become released. By means of this loop the parcel of balls is suspended on two headless nails driven in the rear edge of the table top. These nails are about four inches apart and are in line with each other. One end of the thread which surrounds the balls is cut off short, a knot being made in its end to prevent the loop from opening before the proper time, while the other long end of the thread is secured to a small screw eye fastened in the floor. After having borrowed the handkerchief, the performer spreads it out on the table, allowing a small portion of it to hang down over the rear edge of the latter. He then intro-

duces the vase and cover, freely showing them around. In picking up the handkerchief he introduces the first finger of each hand in the loop behind the table and holding the handkerchief with the balls suspended behind it, spread it out in front of his person, deftly allowing the parcel to slide into the vase under cover of the handkerchief. The cover of the vase is next put on, and holding the latter by cover and foot, the conjurer goes forward with it, ostensibly to place it on a chair or table. By this process the thread fastened to the floor and tied around the balls is drawn taut, causing the loop to be opened, the balls expanding and filling the vase.

HANDKERCHIEF LEMON AND GLASS.

The performer exhibits an empty glass goblet, into which he places a small silk handkerchief, then covering the glass with another larger handkerchief. After having produced a lemon by magical means, he borrows a hat and drops the lemon visibly into the latter. He next states that he is going to cause the articles to change places, and upon removing the handkerchief from the glass, the lemon instead of the handkerchief is found in the latter, while in the hat the lemon is discovered. After this has been done, the performer obligingly offers to repeat the experiment for the benefit of those that did not see the pretended ærial voyage of the lemon and handkerchief. He takes the handkerchief, which still remained in his hand and by rubbing it, causes it to

change into the lemon, and going to the glass, which he has in the meantime covered again, shows that the handkerchief has appeared there.

The glass used is the so-called Celery glass of polygon shape, in the center of which are placed back to back two mirrors in a vertical position. Both mirrors fit snugly in the glass, which thereby is divided into two compartments of equal size. Only the front compartment, which is left empty, is shown during the first part of the trick. Although the spectators see but the one compartment only, the reflection of half of the glass in the mirror causes the illusion as if they were looking into a complete, entirely empty glass. On the mirror of the rear compartment, which side is not shown to the spectators until later on, is glued half an artificial lemon, made out of paper mache or wood; this is reflected in the mirror and the glass, viewed from this side, appears to contain an entire lemon.

The performer commences the trick by placing the silk handkerchief into the front compartment of the glass, covering the latter with a borrowed handkerchief, and secretly turning the glass around in the act of replacing it on the table, so that upon uncovering the glass the side containing the lemon will be exposed to view. He then produces from his wand a lemon, which is a hollow one with a hole in its side like the well known hollow egg. He next borrows a hat, and while placing it on a chair or table secretly introduces into it a duplicate hand-

kerchief which he had vested and then visibly drops the lemon into the hat. A change of the position of the two articles is now commanded to take place and occurs as explained. In finding the handkerchief in the hat, the performer picks up the lemon under cover of it, and after having stated his intention of repeating the trick, places the hands together and while waving them up and down works the handkerchief into the lemon, which is then exhibited and placed opening downwards upon the table. In the glass, which recently contained the lemon and which the performer has turned around in the meantime, the missing handkerchief is duly found.

A still better effect than the last may be produced by using a lady's borrowed handkerchief instead of the small silk one; the performer using care in borrowing a handkerchief of nearly the same size and appearance as a duplicate one of his own.

Instead of using the orthodox method of forcing the handkerchief into the lemon while moving the hands up and down, the author takes pleasure to make his readers acquainted with a much superior and newer manner of producing the same result. We will suppose that the prepared lemon is concealed in the right hand, over which the performer now spreads the handkerchief, pushing its center a trifle into the hole of the lemon. Next placing the left hand over this, he moves the lemon with the right hand in circular fashion, pressing firmly against the left, whereby, as will be found, the handkerchief grows

rapidly and visibly smaller on all sides, twisting itself completely into the lemon. A single trial on the part of my reader will convince him of the superiority of this sleight, which will be found equally advantageous in connection with the hollow egg and billiard ball.

THE NEW EGG AND HANDKERCHIEF TRICK.

After showing both hands empty, the performer picks up a silk handkerchief, and holding it by one hand only, shakes it, when suddenly the handkerchief is seen to change into a genuine unprepared egg, which is at once passed for inspection. The entire preparation necessary for the trick consists of the proper adjustment of a thread pull worn by the performer. As this same thread pull is much used by European conjurers instead of metal and spring pulls, a detailed description of the arrangement will, I hope, prove acceptable to my readers.

At one end of a thin, but strong black thread, the performer makes a sliding loop, which he hooks over both buttons of the right cuff. The thread is then led from here up the right sleeve, over the back of the vest, then to and through the opening of the left suspender, and from there to the right trouser button, to which it is fastened. The length of the thread is so adjusted that the right arm can move freely, in fact there ought to be some slack in that portion of the thread between the right and left trouser buttons.

To perform the above named trick, the conjurer has placed a genuine egg on a very small wire servante of an elliptical shape, the servante being fastened to the back of a chair or cigar box. After exhibiting the handkerchief, he places it for a moment over the back of the chair or cigar box, to show that he has nothing else concealed in his hands, then seizing the handkerchief and picking up the egg at the same time. He next secretly detaches the loop from his right cuff buttons and places it over the center of the handkerchief under which the egg lies concealed. With the left hand he obtains possession of the slack portion of the thread and gives a quick, sharp pull, by which process the handkerchief is instantly drawn up the sleeve, the egg, which remains in the hand, thereby becoming exposed to view. With a little practice this instantaneous and pretty change will be found a very effective one.

The thread pull may be employed in the "Vanishing Glove Trick," "The Visible Disappearance of a Handkerchief out of a Decanter," and in numerous other tricks in which handkerchiefs are to be vanished up the sleeve.

THE NEW VANISHING EGGS.

After having magically produced a number of eggs, the artist places them in a borrowed hat which he covers with another hat, also borrowed. The eggs are now commanded to disappear and after removing the upper

hat, the lower one, which contained the eggs, is found to be perfectly empty. Both hats are then returned to their owners.

After borrowing the hats, the performer secretly introduces in the lower one a hair net which he had palmed. In the outer edge of the net is run a stout thread or fine cord, one end of which is tied into a sliding loop around the thread proper, so that by drawing on the other end of the thread, which is allowed to rest on the brim of the hat, the net may be closed like a bag. While placing the first egg into the hat, or rather into the net, the performer spreads the latter out and places all the eggs into it. When this is done, he draws the string taut, thereby closing the net, and then places the second hat, mouth downwards, upon the lower one. In removing the upper hat a few moments later, he seizes it by the rear of the brim, at the same time obtaining possession of the thread, then lifting the upper hat so that its opening is turned toward himself. The net containing the eggs is thereby removed from the lower hat and now lies concealed in the upper one, out of which it is secretly dropped into a bag servante.

Instead of covering the lower hat with another hat, a handkerchief may be used instead of the latter. The secret removal of the eggs is performed in the very same manner, while the dropping of the net out of the handkerchief is easier and perhaps more natural than if a hat were used.

THE DISAPPEARING EGG.

A clever vanish for an egg, which will be found of good assistance in "The Egg and Bag Trick" and other tricks where it is required to vanish an egg, is performed in the following manner:

A blown egg is sewn up in a black silk bag which is made to fit tightly around the egg. To the upper end of this bag is attached a black thread of about fifteen inches in length, whose other end is fastened near the right arm hole of the vest. The egg thus prepared is then vested. After borrowing a handkerchief and allowing a real, preferably boiled egg to be examined, the performer, by slightly contracting the abdomen, causes the prepared egg to drop out from under the vest, allowing it to hang unperceived behind the handkerchief, which he has spread out in front of his person. In placing the right hand, which contains the real egg, behind the handkerchief, the prepared egg is seized at the same time and placed in the center of the handkerchief, while the real egg is kept concealed in the right hand. Holding the egg from the outside of the handkerchief with one hand, the performer taps it with the wand to prove that it is actually there. Seizing one corner of the handkerchief, the conjurer states that he will cause it to vanish and appear in the bag (or other apparatus) previously shown empty. Suddenly he releases his hold on the egg, which apparently disappears instantly. The conjurer, who has continued to hold one corner of the handkerchief, imme-

diately spreads the latter out and shows it from both sides. The prepared egg which is swinging in front of the performer's body is not noticed, and is again vested at the first opportunity, the performer running his fingers along the thread, thereby regaining possession of the egg.

THE BALANCED EGGS.

FIRST METHOD.

A pretty effect during the performance of some trick in which eggs are used, is created by taking several of the eggs and after placing them on top of one another then balancing them in this fashion. The performer then takes one egg after the other down and shows that there was no connection of any kind between them.

The eggs that are used during this trick require some slight preparation, a small hole having been made in each egg, through which its contents have been extracted. The empty shells are then rinsed and placed aside for a day or two in order to allow them to become perfectly dry. A smooth lemonade straw is then inserted in one of the holes of each shell, being then pushed through and allowed to issue from the other hole. Where shell and straw meet, a little dab of white glue is put on and after the latter is dry, the protruding ends of the straw are very carefully cut off with a sharp knife. The performer has thus obtained a number of blown eggs, each of which contains a hidden tube. After having produced these

eggs in any manner he fancies, the performer takes the first egg and secretly introduces into the bottom hole a thin but stiff wire, the largest part of which is concealed in his sleeve. In placing the second egg on top of the first one, he continues to push up the wire, which after passing through the tube in the lower egg, enters the tube of the next one and thus keeps the latter balanced on the lower egg. In this manner the performer continues to place more eggs on, until a sufficiently high pyramid of them is reached, the wire being gradually pushed up. It will hardly be necessary to state that in performing the feat due care must be exercised in not allowing the wire to protrude too early from the upper hole of the topmost egg.

The eggs are then one after the other taken down, the wire being gradually withdrawn and allowed to recede within the sleeve, from where it is afterwards disposed of by dropping it on the servante.

While doing the trick, the conjurer pretends that it is a very difficult one, copying in his actions as nearly as possible the manner of a real juggler.

SECOND METHOD.

In this version of the trick, the wire in the sleeve is dispensed with, the magician building up the eggs on the very tip of his wand, which, as my reader has already surmised, is prepared for the purpose. It contains a wire of nearly the same length as the wand; this wire is

secured to a short plug which travels freely back and forth on the inside of the wand, which is made on the very same plan as the Money Catching Wand. A slit of nearly the entire length as the wand is cut or filed into the latter, allowing a small screw to be inserted from the outside of the wand into the plug. By pushing this screw back and forth in the slit, the wire fastened to the plug can thereby be caused to protrude from the top of the wand and also to recede within the latter at the performer's option. In the upper end of the wand, which had best be a metal one, japanned black, is drilled a small hole, allowing free passage of the wire. The rest of the trick needs no further explanation, the *modus operandi* being similar to the one in the preceding method.

THE VANISHING COIN TUBE.

The apparatus of this title is a clever and inexpensive device which will recommend itself to my readers on account of its very simplicity and the fact that the tube may be examined before and after the trick.

The tube is a nickel plated one with a bottom, which however is inserted at a trifling distance from the lower end of the tube, the exact distance being the height of a half dollar. The inside of the tube is of the same diameter as that of a half dollar and will just accommodate eight of them. In introducing the trick, the performer first passes the cylinder for inspection and after receiving

it back secretly attaches to the sunken bottom a half dollar which is waxed on one side and which the performer had palmed. Eight half dollars are then borrowed and are placed in the open end of the tube, exactly filling it. A lady is now requested to spread her handkerchief on a tray handed her by the performer, who places the tube in the center of the handkerchief. While she spreads out the handkerchief, the conjurer has ample opportunity to turn the cylinder upside down, so that the single half dollar stuck to its bottom is now uppermost. In placing the cylinder on the handkerchief, the eight borrowed coins remain palmed in the hand. The four corners of the handkerchief are now gathered up around the cylinder and the lady is then requested to hold the handkerchief in this fashion. In lifting up the handkerchief the cylinder inside of it will fall over, because it is top heavy, and upon opening the handkerchief a moment later at the performer's request, the lady will see the empty tube only, from the bottom of which the attached half dollar is then secretly removed, leaving the tube once more ready for inspection.

The reappearance of the vanished marked half dollars can take place in any manner the performer sees fit, as there are numerous cleverly constructed pieces of apparatus that can be used for the purpose.

A simple way is to borrow a hat, holding it in the same hand in which the coins are palmed, while the other hand, which contains the half dollar detached from the

tube, makes believe to magically extract a coin from the handkerchief enveloping the tube. This coin is apparently thrown into the hat, in reality though it is palmed, while the hand holding the hat drops one of the palmed marked half dollars into it. This is repeated as many times as there are coins palmed, the coins being then returned to their owners and duly identified by them.

COINS, HAT, PLATE AND GLASS.

The performer borrows two hats, silk ones if possible, and lays one of them, opening upwards, upon the table. Into this hat he places an empty tumbler and then covers the hat with an ordinary dinner plate, on top of which he places the other hat, also opening upwards. Into this hat is introduced a second empty tumbler into which are audibly dropped eight borrowed half dollars. The half dollars are now commanded to leave the tumbler in the upper hat and to appear in the lower one, which they instantly do, for when a spectator at the performer's request looks into the upper hat, he finds the tumbler contained in the latter empty, while after removing the upper hat and plate he discovers the coins in the previously empty tumbler according to the performer's statement.

Besides the tumblers and plate, the conjurer is provided with a smaller tumbler, which is concealed in the right trouser pocket or *profonde* and also with eight half dollars of his own, which are lying in a pile on the servante.

After the hats are borrowed the performer obtains possession of these last coins, palming them in the right hand. Seizing the first tumbler with the left hand and showing it empty, he transfers it to the right hand, the fingers of which he places on the inside of the glass, the thumb being left on the outside. In placing the glass into the hat, he lets the coins glide noiselessly to the bottom of the tumbler, for this purpose pressing the coins firmly against the sides of the latter and carefully pushing them down until the bottom of the glass is reached, at which place the coins are allowed to remain without their position being altered.

The lower hat is then covered by the plate and other hat, in which the remaining tumbler has been placed. The borrowed coins are then picked up with the right hand and apparently transferred to the left one by means of the pass, which leaves them palmed in the right hand. The closed left hand is introduced in the upper hat and seemingly counts the coins, one at a time, into the glass contained in the latter, but in reality the performer, with the right hand, drops them in the same tempo as he counts, into the small tumbler concealed in his right trouser pocket, of course turning his left side toward the audience while doing so. The deception is so perfect that no one suspects that the coins are not actually counted into the glass in the upper hat, from where they subsequently disappear and are found in the lower hat as already described.

THE HAT, GLASS AND COINS.

The following new and very pretty coin trick will no doubt become a favorite with every magician, as it is a very simple and effective feat which requires no preparation whatever and therefore can be performed anywhere.

A borrowed derby hat is placed, crown downwards, upon the mouth of an ordinary tumbler. Three half dollars are borrowed, one of which is selected and marked. The conjurer takes the three coins and without touching either hat or glass, drops them into the latter, when the selected coin is seen to apparently penetrate the hat, dropping visibly and audibly into the glass underneath, while in the hat are found the two coins only. The marked coin is taken out of the glass and returned to the person who marked it and who identifies it.

All that the performer needs to perform this trick, is an extra half dollar, the three coins, hat and glass being preferably borrowed articles. The first mentioned half dollar is kept palmed in the left hand and while the conjurer places the borrowed hat on the opening of the glass, he secretly and noiselessly slips this coin between the rim of the glass and the hat, the weight of which will sustain the coin in this position. The execution of this sleight is not at all difficult, as the coin is inserted on the side of the hat that is furthest from the company, besides the performer holds the hat with both hands as if to place it evenly on the glass. The three coins having been borrowed and placed on the outstretched right hand, only

the two indifferent coins are dropped into the hat, the marked coin being kept palmed in the right hand. The throw of the coins into the hat causes the latter to move a trifle, whereby the coin sustained between hat and glass, becomes dislodged and drops into the glass underneath. The illusion created is perfect, as an immediate trial on the part of my reader will prove. It is then an easy matter for the performer to exchange the marked coin palmed in his right hand for the one in the glass. All three coins are then returned to their owners with the customary thanks.

WINE INSTEAD OF FLOWERS.

An up to date finish to the well known trick of producing flowers from an empty paper cone, consists of tearing off the tip of the cone after the flowers contained in the latter have been emptied out, when a quantity of red wine, sufficient to fill several glasses, is seen issuing from the open tip of the cone, which is now unrolled and shown to be empty and perfectly dry on the inside.

In order to be able to perform this trick, the conjurer must obtain from a drug store a small safe made out of extremely thin rubber, or what is just as good, a toy balloon of the long variety. Around the opening of this balloon is cemented a brass ring; the balloon is then filled with wine, its opening closed with a heavy metal or rubber stopper and concealed in the performer's sleeve or laid on the servante.

After having produced a number of flowers from the cone and emptied them into the basket, the performer secretly slips the filled balloon into the cone, the end with the heavy cork immediately sliding to the bottom of the latter. He now proceeds to tear off the tip of the cone, and while doing so, with the same hand pulls the stopper out of the balloon, immediately palming it and disposing of it at the first opportunity which offers itself. The wine issuing from the cone is allowed to run into glasses, which have been placed in readiness. The performer then tilts the cone toward himself and allows the collapsed balloon to slide into his hand, where he can conceal it with ease. The cone is then opened out and shown empty as described.

WINE, HANDKERCHIEF AND BOTTLE.

The performer introduces a corked, transparent glass decanter or bottle filled with wine, then placing it on an ordinary chair and covering it with a borrowed handkerchief. He next forms a paper cone, into which he places a small silk handkerchief. Tearing off the tip of the cone, red wine is seen pouring out of the latter, being allowed to run into a glass held underneath. The cone is then opened and shown empty, the handkerchief having mysteriously disappeared. Going to the chair the conjurer removes the handkerchief covering the decanter, out of which the wine has vanished, the missing handkerchief, which completely fills the inside of the bottle, having taken its place.

The decanter used for the trick is prepared similarly to the one used in all "Wine and Water Separations." In its bottom and neck are drilled small holes; the hole in the neck is stopped up by a pellet of wax, and while holding his finger over the hole in the bottom of the bottle, the performer fills the latter with wine and closes it with a prepared cork. This cork is a hollow metal one, open at the bottom and covered with a thin layer of cork. In the hollow space of this dummy cork is concealed a silk handkerchief, to the center of which a thin but strong oiled black thread is fastened, which is led through the bottle and issues from the hole in the bottom of the latter, where a thick knot is made to prevent the end of the thread from slipping back into the bottle. In the performer's sleeve lies concealed a rubber balloon filled with wine as sufficiently explained in the last trick.

When the magician places the decanter on the cane seat chair he secretly removes the wax from the neck of the bottle, whereby air enters the latter, and exercising a pressure on the fluid, causes the latter to run out of the hole in the bottom of the decanter, from where it runs through the open meshes of the caning of the chair into a very shallow metal receptacle hooked from underneath into the cane seat. This most excellent method of causing fluid to disappear out of a decanter will also be found of great service in the "Separation of Wine and Water."

In picking up the decanter still covered by the handkerchief, the performer seizes and pulls the knot protrud-

ing from the bottom of the latter, causing the handkerchief to be drawn out of the cork into the bottle, in which it instantly expands.

The placing of the handkerchief into the cone is simply a matter of palming, the handkerchief being rolled into a ball between the hands, when it is apparently placed in the left hand but really kept palmed in the right. The balloon filled with wine is previously introduced into the cone from the sleeve or servante as described in the preceding trick.

Another entirely different method of producing wine in a paper cone depends upon the use of a rubber bag (small fountain syringe) worn by the performer under the left arm, the rubber tube attached to the bag leading over the back of the performer's vest and down the right sleeve, near the opening of which a small stop cock is situated. Holding the cone in the right hand, the conjurer secretly opens the stop cock and proceeds to tear off the tip of the cone, at the same time pressing with the upper part of the left arm against the rubber bag, whereby the fluid contained in the latter is forced along the rubber tube and unperceived enters the paper cone, issuing from the open tip of the latter.

THE NEW FLYING GLASS OF WATER.

In the following trick I take pleasure of making my readers acquainted with a clever and entirely new method of disappearing a glass of water, a method which, on

account of its originality and simplicity, deserves favorable mention. The beauty of the trick lies in the fact that absolutely no preparation of any kind is required. The performer simply covers an ordinary tumbler filled with water with a borrowed handkerchief and carrying the glass forward, while standing among the audience, causes it to instantly disappear although its entire shape is seen under the handkerchief up to the last moment. To prove that the glass is not concealed in his sleeve or pockets, the artist invites any one who desires to examine him thoroughly.

The only condition necessary to the successful execution of this trick is that the performer must wear cuffs, one of which is loose, i. e., not attached to the wristband of his shirt. In covering the glass with the borrowed handkerchief the performer secretly slips the loose cuff over the glass and lifting up cuff and handkerchief with one hand, with the other adroitly places the glass on the servante of the table. He then goes forward with the handkerchief, which to all appearances still covers the glass, and introducing his disengaged hand under it, counts, "one, two, three," at the same time pushing his hand through the cuff and allowing the latter to slide back to its former place. The handkerchief is then freely shown, the glass of water having apparently melted away. The examination of the performer's person will prove of no avail, as nothing suspicious could possibly be discovered.

A variation of the trick, which admits of its performance anywhere, consists of borrowing a silk hat which is placed, opening upwards, upon any table. The performer introduces the tumbler of water and stating that he is about to disappear it, asks the spectators which method of disappearance they would prefer, a visible one or an invisible one. Some one is sure to desire the visible disappearance of the glass of water, whereupon the performer simply places the glass into the hat stating that it now has visibly disappeared. Every one laughs and some one remarks that any one can do that, so the performer offers to do the vanishing invisibly, by covering the hat with a handkerchief and taking up the latter with the glass seemingly under it. In reality he has secretly slipped the cuff over the glass in the hat and has taken this up with the handkerchief. He next goes among the audience and disappears the glass as already explained, stating that the glass of water has no doubt returned to the hat, from where he then removes it.

THE GLASS CYLINDER AND WATER TRICK.

A glass cylinder, which is about six inches long and nearly two inches in diameter, is given for examination and found free from preparation. The performer then takes a small sheet of dampened paper and holding it against the bottom of the cylinder, completely fills the latter with water, pouring it into the open upper end, over which he then places a similar sheet of paper.

Removing his hand from the bottom of the cylinder the water remains suspended in the latter. The conjurer now peels off the bottom paper and to every one's astonishment the water, instead of spilling out, still remains suspended in the glass tube. Placing his hand on both ends of the cylinder, the performer turns the latter upside down and remarks that the most difficult part of the experiment is about to come, and proceeds to remove the paper from the bottom, which, as will be remembered, occupied the top a moment ago, when again, contrary to the spectator's anticipation, the water remains in the cylinder, being apparently held by nothing. Holding the filled cylinder at some little distance above a glass pitcher or bowl, the conjurer commands it to empty itself, which it instantly does, and if desired, can once more be given for examination.

The secret of this novel trick depends upon the use of two discs of mica or isinglass of the same circumference as the outside of the cylinder. By means of a drop or two of water each disc is stuck to the rear side of the small squares of paper used for covering the ends of the cylinder. In placing the papers on, the conjurer takes great care that the mica rests evenly on the ends of the cylinder. The rest of the trick will now appear easy to my readers, as all that the performer has to do is to quickly but carefully peel off the papers as described, the mica discs which remain on the ends of the glass tube and which are not noticeable, producing the result as described in the effect of the trick.

The emptying of the cylinder at the word of command, is accomplished by slightly lifting the upper mica disc with the finger nail, whereupon air enters the cylinder forcing the water out and causing the mica at the lower end of the tube to drop with the water into the pitcher or bowl. The upper mica disc is easily palmed off, and all evidences of trickery being thus removed, the cylinder can once more be thoroughly inspected.

The method just described is a simple one, adopted by American conjurers. Their European colleagues go to a little more trouble in performing the trick, by using, instead of the mica discs, two glass discs with a shoulder at the bottom, which fits partly into each end of the cylinder. Besides in the upper glass disc is drilled a small hole, which allows the performer to pass a knitting needle into the cylinder at any time, the knitting needle being also used to cause the emptying of the filled cylinder, by being simply pushed far enough into the cylinder to force out the bottom disc.

THE BEWITCHED DECANTER.

In this excellent trick the performer introduces a glass decanter filled with clear water and a tray containing a number of ordinary wine glasses, which may be closely inspected to prove that they contain no hidden chemicals. Taking one of the glasses and requesting some one to wipe it thoroughly with their handkerchief, to do away with any lingering doubt of preparation, the performer, after receiving the glass back, pours water

into it from the decanter and empties back into the latter. The spectators are now asked to name the liquid they would like the performer to produce in the empty glass in his hand. Supposing they call for wine the performer immediately proceeds to pour a beautiful red wine from the decanter into the glass, the contents of which are now emptied into an empty vessel provided for that purpose, or another glass may be taken from the tray and rinsed and wiped by one of the spectators, whereupon the performer once more pours out any liquor called for, producing benedictine, champagne, coffee, absinthe, milk, black ink, chartreuse, bitters, sherry, in fact any liquid called for.

This trick, which certainly has a wonderful effect, depends upon a preparation of the decanter, which, besides the water, contains a fourth of a cup of alcohol and also a teaspoonful of bicarbonate of soda. The glasses used are all unprepared, so that no amount of rinsing and wiping will in any way effect the success of the trick. If however the performer desires to produce milk during the trick, one of the glasses must contain a little Subacetate of Lead. When the liquid is poured from the decanter into this glass, milk is apparently obtained. The other liquids are produced by an arrangement of soluble colors arranged around the mouth or upper edge of the opening of the decanter. For this purpose the performer procures some Diamond Dyes or other aniline colors and dissolves each color in a little

water and glycerine, grinding these ingredients together until a stiff paste is formed, of which a little dab is placed on the mouth of the decanter, the different colors being arranged in an alphabetical order, so that the performer can readily find the color he desires. These dabs of color are placed at equal distance from each other, a rather wide space being left open, so that in case any one should ask for water, the conjurer can serve it without hesitation. The dyes, i. e. if Diamond Dyes are used, are the ones intended for dyeing silk or wool; a few of the principal colors to get are: Slate (which makes a black ink), Light Yellow, Light Green, Scarlet, Lilac or Purple, Light Blue, etc. When the decanter is properly prepared the conjurer pours out any liquid as described, by allowing the water to run out of the decanter over the particular color adhering to the mouth of the latter, the alcohol contained in the water causing the colors to dissolve very readily.

THE DIE AND FLOWERS.

A neat finale to a trick in which the popular large size magic die is used, consists of covering said die with a borrowed handkerchief, upon removal of which the die is found to have disappeared, a large bouquet of handsome flowers having taken its place.

The solid die used during the first part of the trick is adroitly substituted on the servante of the table for a duplicate hollow die which contains the flowers. The

prepared die is made of thin wood, its sides, the edges of which are bevelled, being fastened to the bottom of the die by means of black calico hinges; the top of the die is separate from the rest. To the inside of the bottom are fastened about fifty of the best folding flowers with strings. After these flowers are carefully folded and placed on top of each other, the four sides of the die are raised and the top of the die is now placed on. From the upper edge of the four sides of the die protrudes a short metal point, which corresponds with four holes in the top; in placing the latter on, the protruding points are inserted in the holes of the top, by which means the die is firmly held together.

After the substitution of dies has taken place, the prepared die is placed on the table, which preferably ought to be covered with black felt. A handkerchief is used to cover the die, and in removing the first, the performer carries the top of the die along with it, for this purpose seizing a loop of thread fastened to it. The concealed flowers immediately expand and cause the four-hinged sides of the die to fall flat on the table, covering them entirely. Even if a corner of the collapsed die should remain uncovered, it would not be noticed, as the inside of the die is painted a dead black, which will explain the reason why the die is placed on a table, the top of which is covered with black material. If such a table is not available, a newspaper is previously spread out on an ordinary table and the die placed on it, the

inside of the die being in this case lined with newspaper.

While the attention of the spectators is called to the bouquet of flowers, the performer has ample opportunity to allow the top of the die to fall out of the handkerchief into the servante, after which the handkerchief is returned to its owner.

THE SOUP PLATE AND FLOWERS.

FIRST METHOD.

An ordinary looking soup plate is freely shown and covered with a borrowed handkerchief. Upon removal of the latter, the plate is seen to be completely filled with handsome flowers.

There are two distinct ways of accomplishing this charming trick. The method that will be described first depends upon the use of a prepared plate, while in the second method any plate may be used. The mechanical plate may be made in different ways, the simplest one of which consists of fastening a false bottom about an inch above the real bottom. This false bottom is covered with fine glazed paper which is decorated in harmony with the rest of the plate. In the center is cut a round trap, divided in the center, which is constructed like the well known double rabbit trap, the only difference being that the doors of the trap in the plate fold upwards instead of downwards. The flowers (silk ones with strings) are concealed between the two bottoms, being prevented from spreading or sliding by a ring of paste-

board which is glued around the inside of the trap, thus forming a sort of a well for the flowers to lie in. The center of the trap, where the two doors meet, is provided with a small hole, through which protrudes a loop of fine wire or catgut, which is fastened to the flowers. In lifting the handkerchief, the loop is seized from without, causing the flowers to be pulled out through the trap, which instantly closes itself, when they expand and fill the plate to overflowing.

Another plan of constructing this plate consists of having a round disc of metal or pasteboard, which just fits over the well in which the flowers are concealed. By means of a simple bolt device, the disc is secured to the upper false bottom of the plate. Under cover of the handkerchief, the bolt is pushed back, causing the flowers to well up, thereby lifting the disc, which is carried away with the handkerchief and afterwards disposed of on the servante.

SECOND METHOD.

As has been stated before, the plate used in this version of the trick is an unprepared one. A small metal apparatus painted flesh color and oval in shape, with a flat top and bottom, is used; this apparatus being of sufficient size to accommodate a parcel of fifty folding flowers, which are introduced into the box by means of a trap door, divided in the center and forming the bottom of the box. These doors resemble a miniature rabbit trap, the only difference being that instead of working

inwards like the latter, they fold outwards. The trap bottom is then locked by two spring catches, which can be released by pressing two small buttons situated on the outside of the box. On the upper side of the latter is soldered a slip which enables the performer to pick up the box from the servante and to hold it concealed on the inside or back of the hand without giving the latter an awkward appearance. It will be readily seen that the box can thus be introduced under the handkerchief with little fear of detection. When removing the handkerchief the performer picks up the box at the same time and by pressing the button already described, causes the trap doors of the box to open, whereupon the flowers drop out and fill the plate. To prevent any noise while the apparatus is laid on the plate, soft felt is glued on the bottom doors. A pretty way of performing the trick consists of using three handkerchiefs and three plates, each of which fills itself with a different color of flowers.

Those of my readers who possess a quantity of spring flowers and also some of the mechanical holders or bands which hold the flowers together, releasing them upon pressure, can produce nearly as good an effect by using the holders instead of the box described above. The parcel of flowers surrounded by its holder is secretly introduced under the handkerchief, a pressure on the outside of the latter sufficing to open the holder, which releases the flowers. The disconnected holder is allowed to remain on the plate, being completely hidden by the

expanded flowers. Some conjurers prefer this method of performing the trick, as it is simpler and does away with the necessity of disposing of the apparatus used.

THE COLOR CHANGING ROSE.

During any trick in which real flowers are used, a pretty effect is created by taking a red rose, which, upon being fanned, gradually changes into a white one, which is presented to a lady.

FIRST METHOD.

Previous to the performance, a white rose is taken and held for a moment over a gas jet or lamp, causing all superfluous moisture on the petals of the flower to evaporate. The performer then takes a quantity of dry chrome red and places it in a small bag made of fine muslin. Holding the bag at some little distance above the rose, he taps it repeatedly with the back of a table knife, causing a fine shower of red to descend from the bag and to settle upon the petals of the flower, which now gradually assumes a red color. This done, the flower is placed aside in readiness for the experiment.

The conjurer exhibits the prepared rose and offering it to a lady, pretends to hear her say that she would prefer a white rose. Seizing a fan he obligingly offers to change the color of the flower in his hand into the one desired by the lady, and begins to fan the rose, whereby the red color becomes dislodged, causing the flower to

gradually become white. In order to make sure that no particles of red remain hidden in the crevices of the flower, he accidentally drops it on the floor, the shock causing any remaining particles to become dislodged and to fall off.

SECOND METHOD.

This trick of pure sleight of hand is especially suitable for an opening trick. The performer enters, holding in his left hand a red rose, to the stem of which is fastened an elastic cord, which passes up on the inside of the left sleeve and is then secured to the back of the conjurer's vest. Under the right side of the vest is concealed a white rose. After having exhibited the red flower, the performer with his right hand palms the white rose, meanwhile remarking that he is not satisfied with the color of the flower in his hand, and stating his intention of changing it. Turning his left side to the audience, he places the right hand, which contains the white rose, over the red flower, pretending to rub the latter gently. Under cover of this movement he allows the red flower to be drawn up the left sleeve by means of the elastic, and a few seconds later exhibits the white rose, which, with his compliments, he presents to a lady.

THE BEWITCHED WAND.

The performer calls attention to two polished black wands, which he holds side by side in his left hand. From the end of one of them protrudes a short cord and

from the other a long one. Stating that these wands are in sympathy with each other, the performer with the right hand slowly pulls out the short cord, when to every one's astonishment the long cord becomes shorter to the same extent as the short one becomes longer. Pretending to hear some one say that the wands are connected and that it is only one cord which runs through both of them, the conjurer seizes both wands by their lower ends only, their upper ends being at some distance apart from each other. Nevertheless, upon pulling the short cord it becomes longer and the long one shorter. Again pretending to hear that the wands are connected at the bottom, he holds both distinctly apart in his left hand and repeats the process of shortening and lengthening the cords.

The wands, which are hollow, may be constructed out of polished, black, hard rubber tubing or out of metal or wooden tubes enamelled black. All four ends of the tubes are closed by means of a plug. The cord in both wands runs through the entire length of the tube and is fastened to a leaden weight which glides smoothly back and forth inside of the wand. To ensure noiselessness, the weight is surrounded with chamois skin. The holes near the upper ends of the wands, from which the cords protrude, are situated at the side. To prevent the end of each cord from accidentally slipping into the wand, a large bead is fastened to it.

In introducing the trick, the performer holds the

wand with the long string in a level position while the other wand is held a little more upright. The performer by pulling out the short cord, at the same time raises the other wand to a more perpendicular position, whereby the weight contained in its inside slowly sinks down, and drawing the long cord with it, causes it to become perceptibly shorter. In the proper execution of this move lies the entire secret and difficulty of the trick, and therefore the latter should not be attempted until thoroughly mastered. Both hands must work in perfect unison with each other, in order to make the raising and lowering of the wands as imperceptible as possible.

The different ways of holding the wands, as set forth in the description of the effect of the trick, simply are intended to confuse the spectators in regard to the *modus operandi*.

Further pretty variations may be introduced, as for instance allowing a spectator to pull out the short cord, while the wand with the long cord held in the performer's other hand is imperceptibly raised, causing the long cord to recede within the wand. Another interlude consists of the performer placing the lower end of the wand with the long cord in his mouth and to pull out the short cord. By simply bending the head gradually backwards, the weight in the wand glides down and causes the long cord to become short to the same extent as the short one becomes longer.

THE MAGICAL OIL PAINTING.

A clever feat, especially suitable for introduction in amateur circles, consists of the performer showing a frame covered with white paper, then placing it on an easel. The artist, who is provided with paints and other utensils of the painter's art, seizes palette and brush and in an incredibly short time, that is in the course of a few minutes, proceeds to execute an excellent oil painting before the very eyes of the spectators. As this experiment is not introduced as a trick (although it is one), every one will admire the wonderful dexterity with which the performer rendered such a handsome painting in so short a time. The trick, which requires no artistic capability whatever, is an exceedingly simple one. Previous to the performance an oil painting or an oleograph is stretched on a frame and over it is then pasted a sheet of white tissue paper of a good quality which effectually hides the picture. Should one sheet prove insufficient a second sheet is pasted over the first one. Besides the palette, the performer is provided with several wide, soft brushes and a number of small saucers for containing paint, which should have the appearance as if they had been frequently used. Instead of paint each saucer contains a little colorless oil.

In performing the feat, the conjurer apparently takes a little color from the saucers with his brush, makes believe to mix it on the palette and apparently proceeds to paint. The oil contained in the brush makes the tissue

paper transparent and causes the painting to gradually appear. In order to create the proper deception, the performer should change brushes often and in other ways copy the style of working of an artist as closely as it is possible for him to do so.

THE BROKEN AND MENDED WINE GLASS.

The trick that I am about to explain, has the peculiarity that it can only be performed while the conjurer sits at a dinner table. After having introduced a few tricks with lumps of sugar, pellets of bread and other articles that are handy, the artist states that he will perform the very difficult feat of balancing a wine glass on the edge of his table knife, proceeding to do so with the result that the glass slips off the blade, and falling on the floor, is distinctly heard to break. With apparently sincere apologies to the hostess, the performer expresses his regrets of having broken the glass by his foolhardiness, and after having declared that the damage will be repaired, proceeds to produce the identical glass, uninjured, from the tail pocket of his coat.

The apparatus used in this trick will be found of great service in other dinner table tricks, being especially adapted to the vanishing of oranges, apples and articles of a similar nature. The apparatus consists of a black cotton net, the opening of which is sewn to a strong wire ring of about five inches in diameter. To this are fastened two stout black elastics, the other ends of which

are sewn or otherwise secured to the back of the performer's vest. The elastics, which are drawn quite tight, are first led through under the performer's vest buckle, causing the net to be drawn up firmly against the latter. When about to perform the trick with the glass, the conjurer secretly pulls down the net and draws it through between his legs, preventing it from slipping back by holding it with his knees.

The attempted balance of the glass on the edge of his knife is only a subterfuge, which gives him an opportunity to drop the glass into the net, which act he accompanies by an involuntary start, rising slightly at the same time. The net is hereby liberated and by action of the elastics is rapidly drawn back to its former place under the coat tails. To produce the sound of the breaking of the glass, the performer is provided with a small bag containing a wine glass and a few leaden bullets acting as weights; to the upper end of the sack is fastened a thread which passes through a ring sewn to the vest and hidden by the coat. Previous to the the trick, the performer has drawn down the bag and held it against the rung of the chair by pressure of his leg. At the same moment that the glass slips off the edge of the knife and falls into the net, he releases the pressure on the small bag, which drops to the floor, producing the aforesaid deception. At the first opportunity, he seizes the thread attached to the bag and draws it back to its former place under the coat. In apparently producing the glass from his coat

tail pocket, it will be readily understood that it is taken out of the net instead. An additional effect may be introduced here by producing the glass filled to the brim with wine instead of being empty. For this purpose the performer employed a rubber syringe or ball previously filled with red wine, which he had concealed in the *profonde*. While bringing forth the glass, he empties the contents of the syringe or ball into it and produces it filled as described.

THE NEW WRITING HAND.

The trick in which an isolated, imitation hand writes and draws anything the spectators desire, is not exactly new, several methods of performing it being in existence. The lack of popularity of this trick may be accounted for by the high cost and complicated *modus operandi* of all methods hitherto offered. To Mr. Cuivel of Trieste, Austria, belongs the credit of having invented a very simple, inexpensive and still effective way of performing the trick referred to. The hand, an ordinary paper mache one, is placed on an unprepared table without drapery, or what is still better, on a sheet of glass laid across the back of two chairs. Several sheets of blank paper are then placed under the hand, and the spectators are now requested to dictate something, which the hand immediately proceeds to write. The performer then hands the sheet of paper to the spectators with the request to convince themselves that whatever has been

dictated, has actually been written. As has been stated before, the trick is a very simple one, which however if accompanied by the proper *mise en scene* will not fail to create an excellent effect.

On the table or sheet of glass is placed a heavy ink-stand, to which a thread is fastened, which runs through the hand and is led to the assistant behind the wing, who by clever manipulation of the thread, gives the hand a writing motion and also causes the appearance as if the hand dipped the pen into the ink, the penholder being secured to the first finger of the hand by means of a small rubber band. The words dictated by the spectators are immediately copied in large, bold letters on a sheet of paper, similar to the ones under the hand, by the assistant behind the scenes, who, when finished, places this sheet of paper under a blotter of the same size as the paper. Both are then laid on a chair standing near the wings. The performer fetches the blotter, presumably to dry what the hand wrote, but really places the written paper under cover of the blotter on top of the blank ones and with a conjurer's *sang froid* passes out this sheet as the identical one written on by the spirit hand.

The author leaves it to his readers to find other uses for this excellent trick, simply suggesting that the hand may prove of advantage in writing the names of selected cards, giving answers to questions, working out sums in arithmetic, etc.

ROBINSON'S RING AND POTATO TRICK.

The performer borrows a wedding ring and places it somewhere, where it will remain in full view of the audience during the first part of the trick. He then fetches a plate containing several potatoes and after having one of them selected, runs through it an umbrella rib or stiff wire and then proceeds to cut the potato into three pieces, sliding them along the wire so that they are apart from each other. One of the pieces is then chosen and allowed to remain on the wire, while the other two pieces are removed from the latter and placed aside. The conjurer then causes the ring to disappear, and upon cutting open the piece of potato still remaining on the wire, the ring is found inside, the wire running through it.

Behind the screen the performer has a potato which has a piece scooped out of sufficient size to admit a ring. The piece cut out of the potato is saved and cut much shorter, so as to form a plug when the ring is inserted. By means of the wand, the conjurer exchanges the borrowed ring for a duplicate one, which he had concealed in the hand holding the wand. The duplicate ring is placed where it can be seen by every one; leaving it on the wand and giving the latter to a boy to hold being as good a way as any. While fetching the plate with potatoes, the conjurer quickly inserts the palmed, borrowed ring in the prepared potato, putting in the plug and then placing the potato in his pocket. Going forward with the plate, one of the potatoes is selected and secretly

exchanged for the prepared one on the performer's way to the stage. The prepared potato is put on the wire and then cut into three pieces, the ring being concealed in the middle one, the choice of which is forced on the spectators by means of the well known "Your right and my left" alternative. The two end pieces of the potato are then removed, and after the vanishing of the duplicate ring, the piece of potato remaining on the wire is cut open and in it the borrowed ring is discovered.

THE CHAMELEON PAPER SHAVINGS.

FIRST METHOD.

The properties required for this trick are:

A. A large glass or glass vase.

B. Four saucers.

C. Paper shavings of four different colors (red, black, white, green), a quantity of each being placed on one of the saucers, saucer No. 1 containing red shavings, saucer No. 2 black ones, etc.

D. A round cardboard box, open at the top, which is divided into four compartments of equal size, each of which contains a different color of shavings. The top of this box is then closed by means of thin paper glued over it. The entire outside of the box is then treated to a coat of glue and placed in a receptacle filled with paper shavings of mixed colors, causing them to adhere to all sides of the box, which is then concealed under the coat, being held in place by the upper part of the arm.

The performer introduces the trick by showing the empty glass vase and the four saucers filled with shavings, which he proceeds to empty into the glass. Going among the audience he requests a spectator to stir the shavings, so that the four colors become thoroughly mixed. After the person has done as requested, the performer returns to the stage and on his way to the latter, secretly loads the cardboard box concealed under his coat into the vase, where however it is not noticed, being covered with varicolored shavings. He next asks a lady to tell him the color of shavings she would like him to produce separately from the vase. As soon as the desired color is called out, he shows his hand empty and reaching into the vase simply breaks through the compartment containing the chosen color of shavings and bringing out a quantity of them, strews them about. This he repeats with any of the remaining colors, always showing his hand empty before placing it into the vase.

SECOND METHOD.

For this version of the trick, the performer needs three saucers containing different colored shavings and a six cornered glass box or vase, which by means of a mirror partition, placed vertically in its center, is divided into two compartments of equal size. The rear compartment, i. e. the one back of the mirror, is also divided by two vertical partitions into three subdivisions. One of these contains red shavings, the next one white ones and the remaining one black ones; this side of the casket is

not shown the spectators during the entire trick, they being allowed to see the front compartment only, the mirror creating the illusion of the casket being entirely empty.

In performing the experiment, the conjurer pours the shavings from the saucers into the front compartment of the casket, completely filling it and mixing them by stirring with his wand, which on account of the fullness of the casket is not reflected in the mirror. One of the three colors is then called for as in the last trick, whereupon the artist simply reaches into one of the rear compartments and produces from it the desired shavings. In order to be able to show the casket from all sides during the trick, varicolored shavings have been glued on the inside of the three rear glass sides, thus making the casket appear to be completely filled with mixed shavings on all sides.

THIRD METHOD.

This method if neatly performed, surpasses the ones previously described, in the first place because it is cleaner in execution and secondly because it requires no apparatus, the trick depending upon sleight of hand pure and simple. A very useful idea is here introduced which will prove of great assistance in other tricks.

To prepare himself for the trick, the conjurer must make up a number of small round bundles of the different colored shavings. For this purpose he takes a large number of narrow strips of paper of one color and firmly

ties a strong thread around them very near the ends. With a sharp knife, an old razor will answer admirably, he proceeds to cut the strips at the other side of the thread, thereby obtaining a small, very firm parcel of shavings, the parcel being about one inch in diameter and not quite a half an inch in height. After having prepared a number of parcels of each color of paper in this fashion, the conjurer selects one or two of each color and attaches to their upper flat end a pellet of wax, pressing it flat, then placing the parcels in a certain order upon the servante of the table. On top of the latter, near the rear edge, are placed the saucers filled with shavings. After their contents have been emptied into a glass vase, the saucers are replaced and the shavings stirred by a spectator. At the performer's request, a lady then calls for a certain color of shavings that she desires him to produce unmixed from the vase. Seizing one of the saucers with the left hand, the performer shows it freely from both sides, while at the same time the right hand picks up and palms the parcel of the desired color from the servante. Transferring the saucer with a perfectly natural motion to the right hand, the conjurer secretly attaches the small parcel by means of its waxed end under the rim of the saucer, where it can not be seen by the spectators. He then shows both hands empty by passing the saucer from one hand to the other, finally during the process of placing the plate from the right into the left hand, detaching and palming the parcel and

introduces the right hand, which every one believes to be empty, into the vase of mixed shavings. In bringing forth the parcel he works it a little in his hand, thereby loosening the shavings and letting them fall on the saucer in his left hand. The remaining colors are produced in the same way; the performer being able to freely show vase, hands and saucer at any stage of the trick.

The superior process of preparing the parcels of shavings has until now been guarded a very close secret by the few knowing ones. All manners of plans for accomplishing the same result have been tried by the uninitiated, but all these plans have more or less proven failures. The method described here will be found of great value in that pretty trick of the wet paper, which, upon being fanned, changes into paper snow and in all other tricks of a similar nature.

PAPER SHAVINGS CHANGED INTO BONBONS.

An effective trick, which may be combined with the experiment just described, consists, as the title indicates, of changing paper shavings into candy.

The performer exhibits an ordinary sheet of newspaper, forming it into a cone and requesting one of the company to mark it. He then proceeds to fill the marked cone with colored shavings from a box containing a quantity of them. After showing once more that the cone is the marked one and that it is really filled with shavings, the performer closes it, waves his wand over it

and holding it above a plate, breaks it open, when to every one's surprise, instead of the paper shavings, a shower of bonbons is seen to drop on the plate, which of course is passed to the ladies with the request to help themselves.

This pretty parlor trick can be performed by any one without much previous preparation. All that is needed is a cardboard box filled with paper shavings under which is hidden a closed cone made of newspaper and filled with candy. In forming the other cone in presence of the spectators, the conjurer takes care to make it just a shade larger than the concealed cone. He then pretends to fill the empty cone with paper shavings, but really, under cover of the box, loads the filled cone into the empty one and places a handful of the shavings on top. After the mark on the outside cone has been recognized, the performer closes the latter and breaking both cones allows the bonbons to fall on the plate. The cone or rather cones are crumpled up and carelessly thrown aside.

THE UNLUBKY HAT.

During a trick in which a borrowed hat is used, it will create great merriment, if the performer under pretense of ventilating the hat, deliberately proceeds to cut a round hole of some three inches in diameter in the crown of the latter, then folding back the cut piece and exposing the lining of the hat, much to the discomfiture of its owner. But as it is a poor conjurer that cannot

repair the mischief he has perpetrated, our conjurer proving no exception to the rule, repairs the hat at a moment's notice, returning it to its anxious owner, who, upon very careful inspection, finds no trace whatever of the former hole.

Not wishing to mislead my reader, I will commence the explanation of the trick by owning up that there never was a hole in the crown of the hat, the entire deception consisting of the performer placing on top of the hat a round disc cut out of an old silk hat. By means of a cloth hinge, a piece of hat lining mounted on cardboard of the same size as the disc, is secured to the latter so that both discs may be folded up and appear to be one. The "fake," as already explained, is secretly placed on top of the hat, where it is maintained by pressing into the crown a couple of needle points fastened to the lower side of the second disc. A pretense is first made of cutting a round hole in the crown of the hat; if the performer possesses a knife whose blade can be pushed back into the handle, its use will be found very effective. The upper silk disc is then deliberately folded back, whereby the lower disc covered with the lining becomes visible. At some little distance the illusion is perfect and never fails to have the proper effect on the owner of the head-gear. To repair the damage, the conjurer simply folds the upper disc back on the lower one and palms off both, getting rid of them by dropping them into the *profonde* or on the servante.

THE DISAPPEARING GOLD FISH.

In almost every magician's repertory is found the trick of changing in some form or other ink into water containing several live gold fish. With a little extra trouble an additional effect may be introduced by covering the glass containing the water with a borrowed handkerchief, upon removal of which the fish have mysteriously disappeared.

To prepare for the trick, a fine flesh colored silk thread is passed through the mouth and out of the gill of one of the gold fish, the end of the thread being then tied to the thread proper. After the other fish are treated in the same way, all threads are connected and the ends on the other side of the knot are cut off short. Here another fine thread is tied on, which leads upwards inside of the glass and is secured to the rim of the latter by tying its end to a bent pin which is slipped over the rim of the glass. This arrangement, besides being unnoticeable, is not at all cruel to the fish, as it allows them full liberty to swim around in the glass. The glass is then covered with the handkerchief and in taking the latter off, the bent pin is seized from without, the gold fish being thereby pulled out of the water and carried along under cover of the handkerchief, out of which they are allowed to drop into a deep bowl which stands on the servante and which is partly filled with water.

THE WAND AND FLYING RINGS.

Tricks with borrowed rings are ever popular, both with magicians and their audiences, and the trick that I am about to describe will, I hope, prove no exception to the rule. It is not of sufficient length to form a separate trick by itself, but will prove very effective if introduced in connection with some more pretentious tricks in which borrowed rings are used. The effect is as follows; Four borrowed rings are placed in some apparatus like for instance the Davenport Cabinet, Watch Box or any other suitable device that secretly gives the performer immediate possession of them. With the hand in which the rings are palmed the conjurer seizes his wand, working the rings on that end of the latter that is concealed by the hand holding it. Into the wand, near its other end, is driven in a slanting position, a short needle, which is painted black to match the rest of the wand. The conjurer now states that the rings will one by one leave the apparatus in which they are apparently contained and will travel through the air out of which he will catch them one after the other by the aid of his wand. Suiting the action to the word the conjurer pretends to see the first ring floating through the air, and proceeds to make a lunge at it with his wand, the ring being seen to appear on the latter. All that the performer did however, was to release one of the rings held concealed under his hand and allowing it to quickly glide along the wand, near the other end of which it is brought to a sudden stop by the

needle inserted there. In the same manner the other rings are caught and are poured on a plate, the wand being reversed for that purpose. The apparatus which previously contained them is shown empty and the rings are then identified by their owners. The catching of the rings is very deceptive, as the audience cannot tell where the rings come from; this is especially the case with the last three rings, the adding of them to the ring already on the wand occurring from the opposite direction that the spectators' attention is centered upon.

INVISIBLE JOURNEY OF TWO CANARIES.

The performer introduces a shallow oblong glass dish, which after showing empty he covers with a sheet of paper previously shown empty from both sides. Out of another sheet of paper he next forms a cone into which he places two live canary birds. At the word of command the birds leave the cone, which is opened out and shown empty, and appear in the glass vase. As the disappearance of the birds is effected by means of a prepared cone, illustrated and described on page 21 in *The Modern Wizard*, it will be unnecessary to go into details of this part of the trick.

To cause the appearance of the birds in the empty glass dish, the conjurer must provide himself with a prepared paper, which is constructed as follows: An oblong sheet of paper is folded once in the center, thus forming two halves; on the inner side of one is pasted a cloth

pocket or bag, containing two canaries. This pocket is open at the end which for the time being, is closed by inserting two needles in the upper hem of the bag; fastened to each needle is a thread which is led to the corner of the paper and glued down at that place. To be able to unfold the paper and to show it from both sides, an extra layer of paper of the same size as the folded paper, is inserted between the latter, its edge being glued to the inside crease like a patent sheet in a newspaper. In opening the paper and showing it, the conjurer holds the extra sheet in place, dropping it when ready to cover the dish. For this purpose the outside of the paper is turned towards the audience, the performer at the same pulling out the needles, causing the cloth pocket to open, whereby the birds drop into the dish, which by this time is covered.

The cone is then made, the birds placed into it and made to disappear by the method known to my readers. and upon removing the paper from the glass dish, the birds are found in the latter.

THE HYPNOTISED CANE.

The conjurer borrows a cane from some obliging spectator and states that after charging it with mesmeric fluid, he will place the cane on the floor and cause it to stand alone in either a slanting or upright position without anybody being near it. He then proceeds to fulfill his promise and after the trick immediately returns the cane to its owner.

The secret of the trick, the latter being especially adapted for the parlor, lies in the use of a prepared ferrule, which just fits over the one on the cane, the performer taking care to borrow a cane which fits as nearly as possible his ferrule. Near the edge of the bottom of this ferrule is inserted a sharp steel needle which is either screwed in or fastened with hard solder. The ferrule is kept concealed in the right hand, the performer receiving the borrowed cane with his left hand. On his way to the table, he secretly slips the palmed ferrule over the one on the cane and is now ready for the experiment. After the spectators have been asked to select the position in which they wish the cane to stand, the performer places it in the desired position on the floor, pretending to magnetize it while he does so, and at the same time pushing the needle into the floor. If the company wish the cane to stand slantingly, the conjurer places it on the floor in such a way that the cane rests on the end of the ferrule opposite to the point where the needle is placed. Still continuing the hypnotic passes, the conjurer gradually relinquishes his hold on the cane and slowly moves his hands further and further away from it, till finally he is at some distance from it, the cane remaining standing without apparent support.

Pretending to demagnetize it, the performer seizes the cane by its lower and upper ends, then taking his hand away from the upper end, returns the cane in this fashion to its owner, who will naturally seize it by the

end nearest to him. In drawing it out of the performer's hand, the loose ferrule is kept concealed in the latter and disposed of at the first opportunity.

THE NEW NEST OF BOXES.

The effect of this trick consists of borrowing a watch, which is wrapped in a sheet of paper, the spectators choosing which of three colors of paper, i. e. red, white or blue, the performer shall use for the purpose. The parcel is then tied with a ribbon, the color of which is likewise selected by the company, and wrapped in a handkerchief, which is given to some one to hold. The performer next calls attention to a corded and sealed box, which has been seen standing on the table during the entire performance, and commands the borrowed watch to leave the handkerchief and appear in the corded and sealed box. Upon shaking out the handkerchief, the latter is seen to be empty. A spectator is requested to cut the tapes surrounding it and discovers in it another box, also sealed and corded. This is opened and in it is found a sealed and corded third box, which after being examined, is opened by a spectator, who discovers in it the borrowed watch, wrapped in the selected paper and tied with the selected color of ribbon.

To understand the *modus operandi* of the trick, a somewhat detailed description of the construction of the boxes is necessary. The smallest box, which is the only one of the three boxes that is prepared, is of about the

size of a watch box and opens at the end same as the latter; the spring catch found on every watch box being however omitted. The end simply pivots in the middle (not on the top as in the watch box), two nails being for this purpose driven in the sides of the box. About a half an inch above these are stationed two more nails, which simply being dummies, do not penetrate the sides of the box. At a similar distance below the center nails will be found two more nails, which however fit but loosely in their holes. The rest of the box is then studded with similar nails to match its prepared end. It will be readily understood, that upon partly withdrawing the bottom nails, the end of the box may be opened and any article introduced into it; but when the end is closed and the bottom nails pressed back into their place, the box may be freely examined without any one discovering the preparation, as the bottom nails entered the end and prevented it from being opened. A tape is now tied cross-wise around the box in such a way as not to interfere with the working of the end. The latter is then placed upside down in a second larger box, whose only peculiarity is, that its inside is two inches longer and a quarter of an inch wider than necessary to ensure a snug fit. The prepared end of the small box is left partly open, a small wad of paper placed there preventing it from accidentally closing. The bottom nails are also partly withdrawn and are kept from sliding into place by additional wads. The second box is then corded and sealed and placed in the

largest box in which it just fits; this box is then tied and sealed in a similar way.

The rest of the properties required are several sheets of red, white and blue paper, some pieces of ribbon of different shades, and a large handkerchief with an old watch, which is in running order, sewn in its corner.

The performer borrows a watch and wraps it in the paper chosen by the company, tying this with the selected ribbon as already explained. He then pretends to wrap the parcel in the handkerchief but palms it and instead wraps up the watch sewn in the double corner. This parcel is given to a spectator to keep, who is requested to convince himself of the presence of the watch in the handkerchief by listening to its ticking. In the meantime the conjurer has disposed of the watch by dropping it into his *profonde* or *pochette*. The watch apparently wrapped in the handkerchief is now commanded to leave the latter and to appear in the corded box. After the handkerchief is shaken out and seen to be empty, attention is called to the box, whose fastenings are duly inspected. A spectator cuts the tapes and the performer proceeds to take out the second box, which he gives to another spectator to hold, while he places the largest box on the table. During this time he has obtained possession of the borrowed watch and palmed it in the right hand; transferring the large box from the left to the right hand, thereby enabling him to lay the watch, unseen by any one, behind the large box in the act of placing the

latter on the table. After the tapes surrounding the second box are cut and the latter opened by the performer, who under pretense of removing the paper packing, allows the borrowed watch, which he has meanwhile picked up, to slide into the partly open end of the small box, which contains a little cotton batting to prevent any noise made in dropping the watch into the box. All this of course is the work of an instant only, the performer immediately bringing out the small box after having quickly closed its open end. While carrying it to a spectator with the request to examine it thoroughly, he presses the partly withdrawn nails into their regular place. The spectator, after examining the box as requested and finding nothing suspicious about it, cuts the tapes and discovers in it the missing watch, still contained in the original package.

It will be best to have all boxes constructed of ordinary deal and have all three of like appearance, as in boxes made of fancy woods the nails on the innermost box, which play such an important part in the trick, would appear somewhat out of place.

ICE CREAM MADE IN A BORROWED HAT.

After having removed an immense quantity of articles as cannon balls, baby clothes, handkerchiefs, etc., from a borrowed hat, the conjurer deliberately pours into the latter all the ingredients, as cream, sugar, flavor, necessary for making ice-cream, and to the delight of the

juvenile members of the company, immediately begins to produce a large quantity of ice-cream from the borrowed hat.

Although this trick cannot be called a very artistic one, nevertheless its performance will be found to meet with great favor, especially with audiences where children are in the majority. The apparatus required consists of a tin receptacle a trifle smaller than the inside of a silk hat. By means of an upright partition the tin vessel is divided into two compartments of equal size, each compartment being closed by a separate sliding lid. After one of the compartments has been filled with ice-cream, the lid is closed and the vessel placed in readiness on the servante. A silk hat is then borrowed and a quantity of articles, such as handkerchiefs, baby clothes, are produced from it in the regular way, the articles being then laid on the table, near its rear edge. Picking up the entire lot, at the same time introducing the vessel from the servante under it, the performer places everything back in the hat, of course introducing the vessel first, allowing the other things to lie on top. The owner of the hat is then asked whether he desires to have his property wrapped up in order to facilitate the task of taking it home. No matter what the answer is, the conjurer lays the articles aside and proceeds to pour the ingredients for the making up of ice-cream into the empty compartment of the vessel, having slid back the lid in the meantime. This compartment is then closed, the other

one opened and the ice-cream ladled out into suitable dishes, being then distributed among the company by the performer himself. While every one's attention is drawn to him, the assistant takes the hat behind the scenes for an instant only, just giving him time to remove the vessel. Immediately returning with a brush and the hat, he vigorously applies the brush to the latter, which after the distribution of the ice-cream is then returned to its owner.

COINS AND PLATE.

In "The Modern Wizard" an explanation will be found of a very appropriate finale to the ever popular trick of catching out of the air a large quantity of coins, which are dropped into a borrowed hat. In the trick referred to the coins thus produced were poured on an ordinary plate, which was covered by a small sheet of paper, upon removal of which the coins were found to have flown.

In the variation of the trick that I am about to describe practically the same conditions as in the first method prevail. A plate placed on the table, near its rear edge, a second plate or bowl on the servante of the latter, and a small sheet of paper, just large enough to cover the plate, constitute the necessary paraphernalia. After the conjurer has caught a sufficient quantity of coins and dropped them into the hat, he turns up the sweat band of the latter and tilting the hat towards himself so that the coins will slide to one end, inverts it on

the plate, apparently pouring the coins into the latter. In reality however he allowed the coins to fall into the plate on the servante. If this sleight is executed with a proper amount of dexterity, the illusion will be found to be a perfect one. Removing the hat with one hand, the other hand, which has meanwhile picked up the sheet of paper, immediately places it over the plate, to prevent the spectators from seeing that it really is empty. The performer then seizes the plate, which is still covered and asks the spectators whether they would like to take home the coins as souvenirs. After having received an almost unanimous reply in the affirmative, the conjurer quickly removes the paper and pretends to toss the contents of the really empty plate out to the audience.

COIN AND SWORD.

The performer takes a borrowed dollar and placing it with its rim on the very edge of a sword or large knife, balances it on the latter, then causing it to roll, without falling off, from one end of the sword to the other. The coin is then returned to its owner.

My astute reader has of course guessed that it is necessary to exchange the borrowed coin for a prepared dollar, which really consists of three coins, a dollar, a nickel five cent piece and a half dollar which are stuck together by means of adhesive wax. The five cent piece, which is attached to the center of the dollar and which is the middle piece, form a groove by the aid of which the

coin may be balanced and caused to freely roll back and forth on the sword. It is almost unnecessary to state that during the trick only the unprepared side of the dollar is seen by the audience, who have no suspicion of the presence of the other two coins on the back of the latter. Seen from a little distance which "lends enchantment to the view," the feat is a very pretty one and may be nicely combined with other coin tricks.

THE SPIRIT ENVELOPE.

The spirit envelope can be employed to excellent advantage in connection with a great many different tricks, as by its aid answers can be given to proposed questions, names of selected cards will be disclosed, etc., according to the fancy of the performer.

The effect of the trick is as follows: From a wire or ribbon stretched across the room is seen suspended an envelope, which, if the conjurer likes, he can take down and show empty. A question is then written by a spectator on a card furnished by the performer, who visibly places it in the suspended envelope. After a few moments have elapsed, to give the spirits time to operate as the performer explains, he takes down the envelope and takes out of it a card, which contains a full and correct answer to the proposed question.

The only peculiarity of the suspended envelope, only the back of which is shown to the company during the entire trick, is that its front is covered with a good qual-

ity of black satin, which is neatly glued on. In taking down the envelope for the purpose of showing it empty and subsequently in inserting the card containing the question, the conjurer is very careful not to expose the black, rear side of the envelope. By means of any dodge at his command, such as the use of a prepared pad of paper, between which a layer of carbon paper is concealed, he has acquainted his assistant behind the scenes with the nature of the question, whereupon the assistant rapidly writes an answer to the latter on a duplicate card, which he encloses in a second envelope prepared exactly like the suspended one. This envelope he places, black side uppermost, on a shallow metal tray, over the flat part of which black satin has been glued, the rest of the tray being japanned black. While the performer is still entertaining the audience with his patter, the assistant brings in the tray and places it on a chair or table. The conjurer then announces that no doubt by this time the spirits have performed the allotted task, and seizing the tray, goes to the suspended envelope. The envelope already lying on the tray cannot be noticed, especially as the performer is at some little distance from the audience. After taking down the suspended envelope, the conjurer places it, black side downwards, exactly upon the envelope on the tray, then picking up both envelopes together, they appearing as one to the audience. In replacing them on the tray, they are carelessly turned over, whereby the second envelope, which contains the answer

to the question, is brought uppermost. This envelope the conjurer opens and extracts from it the card as described, the original envelope, the black side of which is now uppermost, remaining unseen on the tray, which a moment later is carried off the stage by the assistant.

THE NEW COLORED SAND TRICK.

In "The Modern Wizard" I explained a trick with sands of four different colors. In the next pages I will describe two different and later versions of the same trick.

FIRST METHOD.

The conjurer prepares himself for the trick by placing about a wineglassful of ordinary sand, dyed a red color, on a small sheet of goldbeater's skin, wrapping up the sand firmly in the latter, and after tying the parcel with a strong thread, trims off the superfluous skin. After having made up a number of parcels of each color of sand, he places one of each in a bag of unprepared sand of the corresponding color and is then ready for the performance of the trick.

Showing an ordinary basin or bowl, he partly fills it with water and reaching into the bags of sand takes out several handfuls of each color, placing them in the bowl and stirring them up, so they will become thoroughly mixed. While placing the sand in the bowl, the performer picks out and loads into the latter the prepared parcels. Showing several empty plates, he states that he will produce from the bowl any of the colors of sand in a

perfectly dry state. After the spectators have named the color they desire him to produce first, he places his empty hand in the bowl, finds the parcel of the desired color and closing his hand over it, brings it out. With the other hand he picks up one of the plates and holding the hand containing the parcel above it, squeezes the latter, thereby breaking the thin skin and causing the sand to trickle upon the plate in a perfectly dry state. The empty skin, which remains concealed in the hand, is then disposed of by dropping it into the *profonde* or may be hidden under the towel with which the performer dries his hands after each production. The remaining colors of sand are then called for and produced in a similar manner.

To prevent the water from entering the skin and wetting the sand, while the parcel lies in the basin of water, the opening of the skin is stopped up by melted paraffine dropped on it from a burning candle.

SECOND METHOD.

Although this method bears a certain resemblance to the one just described, the manner of performing it is an entirely different one.

The conjurer must provide himself with several toy balloons, which after being expanded a trifle are each filled with unprepared, different colored sand; each balloon is then closed by tying a strong thread around the opening. If the performer chooses he can use goldbeater's skin instead of the balloons. Placed on the performer's table

are several plates containing dry sand, one of the small prepared balloons being concealed behind the rim of each plate, the contents of which the performer now proceeds to empty into the bowl or basin of water. As he picks up a plate, he at the same time seizes the balloon concealed behind it and drops it into the water with the sand, being now at liberty to produce from the bowl any of the colors of sand. For this purpose he simply finds the proper balloon, closing his hand over it and bringing it out. By squeezing the parcel he breaks the skin surrounding it or cuts it with one of his finger nails, which for that purpose has been left long and sharp.

THE CANDY BAG, WATCH AND HANDKERCHIEFS.

A watch and two handkerchiefs are borrowed and then placed into an ornamented pasteboard cylinder, the open ends of which are then closed by two lids. Once more showing that the articles are really contained in the tube, the performer introduces a cubical candy bag, which is closed by two ribbons tied crosswise around it. Opening these ribbons, he commences to distribute candy out of the bag, when suddenly he produces from among the candy the first borrowed handkerchief, which is quickly followed by the watch and remaining handkerchief. The cylinder is then opened and found to be perfectly empty.

In the pasteboard cylinder is concealed a second, somewhat shorter cylinder, the inside of which is lined similar to the cylinder proper and which can freely move

back and forth in the latter. The borrowed articles are therefore really placed into the inside cylinder, and while picking up the upper lid of the cylinder proper the performer holds it for an instant behind a box standing on the table, allowing the inside cylinder to slide out and to remain standing behind the box. The second remaining lid is then placed on the lower end of the now empty cylinder.

In the bottom of the candy bag will be found a round hole, which is a shade larger in diameter than the inside cylinder hidden behind the box. On the inside of the bag is glued a cylinder, the lower end of which corresponds with the size of the hole cut in the bottom of the bag.

While engaging the attention of the spectators with his patter, the performer secretly places the candy bag over the cylinder hidden behind the box, causing the cylinder to enter the bag and to remain there by being held in place with his fingers.

In order to be able to apparently show that the articles are still contained in the pasteboard cylinder, one of the lids is a double one, the inner one having a bit of white lining glued on. The performer therefore removes the outer lid, exposing the inner one, thus convincing the audience, who appear to see the upper handkerchief, that the articles are still there.

The bag is now opened and some of the candy that is packed around the tube, is distributed. Then the

articles are one after the other produced from the bag and handed to their respective owners.

THE FLOATING BALL OF PAPER.

The Floating Paper Ball Trick is a genuine Japanese feat which up to the present time has been known to two or three performers only. For an unfathomable and mysterious trick it can hardly be surpassed, for in seeing it performed the saying that "the more you look, the less you see," will only become too true.

The performer shows a sheet of soft tissue paper of about a foot square, crumpling it up into a ball, which, as he states in his patter, he will suspend in the air without any support whatever. He proceeds to do so and the paper ball is seen to remain suspended in the air. To prove that nothing sustains it, the conjurer passes both hands above, below and all around the ball. Finally he takes the right hand and holding it some six inches above the ball, by raising and lowering the hand, causes the ball to ascend and descend, being seemingly attracted in some mysterious way by the fingers, whose every move it obediently follows. During all this time the performer passes his disengaged hand above, below and all around the ball, even passing it through between hand and ball, while the latter is ascending.

The ball is then placed on an ordinary plate, which the performer holds with his left hand. The right hand then approaches the center of the lower side of the plate,

and the moment it does so, the ball rises up in the air, dancing up and down according to the movements of the right hand under the plate. Once more the performer suspends the ball in the air and with the left hand holding the plate some six inches above it, places the right hand on the upper side of the plate. By raising and lowering this hand he causes the ball to repeat its mysterious performance. Finally the paper forming the ball is unrolled and after being shown from all sides, is passed for examination.

The author has no doubt but that during the perusal of the effect of the trick, his readers' face will assume a somewhat incredulous look, but nevertheless the effect described is exactly the one produced upon the audience.

The secret of the trick is simplicity itself, depending upon the use of an extremely fine silk thread, which is no thicker than a hair. (Although the author is a dealer in magicians' supplies, he does not consider it fair to advertise his wares here, but as it will be practically impossible for the reader to obtain the proper thread, without the use of which the trick loses half its artistic beauty, the author shall be pleased to furnish this thread at cost price to the readers of this volume). To one end of this thread is fastened a pellet of adhesive wax, which is then attached to the back of the conjurer's head, the other part of the thread being allowed to hang down. To the other end of the thread is fastened another pellet of wax by means of which this end is fastened to the performer's

shoulder. This arrangement is necessary, as by its use any accidental breakage of the thread, which is quite long, is thereby avoided. When ready to perform the experiment, the performer picks up the paper, at the same time moving a chair or table out of his way and secretly sticking the end of the thread which he took off his shoulder to the back of the chair or rear edge of the table top, thereby completing his arrangement. Turning his side to the audience, the chair standing in direct line with his person, he carefully walks backwards until the thread is drawn almost taut. He now places the sheet of paper around the thread, forming it into a ball, which he suspends in the air as described by simply regulating his position so that the thread is drawn fairly taut. The ascending and descending of the ball is accomplished by the raising and lowering of the head, which looks perfectly natural as the performer takes care to make it act in perfect unison with the movement of the right hand, which seems to be the cause of the movements of the ball. The use of the plate is not necessary, but makes the trick much more mysterious, besides strengthening the audience in the belief that it is the right hand which is the attractive power. As this is "misdirection" upon which the success of all tricks depends, due attention ought to be paid to this part of the trick.

For the passing of the hands around the ball, no special directions can very well be given. At the first thought one would believe that the passing of the hands

would be limited on account of danger of coming in contact with the thread, but such is not the case, as with a little practice the hands can, to all intents and purposes, be apparently passed around the ball in any direction.

The use of the special thread is recommended, because it makes the trick practically undetectable and admits of its performance in the parlor under the very eyes of the spectators. However if desired, a fine black thread, or what is better, a dark grey thread, which is of the same color as the atmosphere, may be substituted in stage performance.



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ESTABLISHED 1851.

BY N. E. CHASE

C. MILTON CHASE,

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